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EXTRA SERIES III

BHOJA'S ŚRĀṄĀRA-PRAKĀŚA

VOLUME I—PART I

BHOJA'S ŚRĠGĀRA PRAKĀŚA

BY

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WITH A FOREWORD BY

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VOLUME I—PART I

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FOREWORD

This thesis gives a full and critical review of Bhoja's *Śṛṅgāra-prakāśa*, which is a hitherto unpublished work on *alamkāra* of an encyclopædic character. In this mammoth work on *alamkāra*, Bhoja endeavours to bring under literature and literary appreciation, everything of importance in Indian thought, as embodied in Sanskrit writings, both śāstraic and non-śāstraic; and the method which Bhoja adopts for this purpose is eclecticism of an all-comprehending type. Bhoja's massive mind and work have luckily found in Dr. RAGHAVAN's massive thesis an efficient search-light reaching far backwards and forwards in the long course of development of literary criticism in Sanskrit.

The part now published contains Chapters I to XV and forms the first fasciculus. The whole treatise consists of twenty-eight chapters. It is proposed to complete the treatise in four fasciculi and two volumes. The last fasciculus will include a complete table of contents, the necessary indexes and my introduction. When the whole treatise is published, the world of scholars will see how King Bhoja's mind was moving about a thousand years ago in the sphere of literary criticism in Sanskrit and what a well-informed Sanskrit scholar of conspicuous ability—Dr Raghavan—has done in the same sphere in modern times.

Madras :
9th July, 1939. }

S KUPPUSWAMI SASTRI.

“ एतस्मिन् शृङ्गारप्रकाशे सुप्रकाशमेव अशेषशार्ङ्ग्यसम्पदुपनिषदाम्
अलिलकलाकार्यचित्यकल्पनारहस्यानां च सन्निवेशो दृश्यते । ”

Bhoja : *Śṛṅgāra-prakāśa*, Ch. XI, Vol. II, p. 430, Madras M.

PREFACE

This thesis entitled "Bhoja's *Śṛṅgāra-prakāśa*" which was presented to the University of Madras for the degree of Ph.D. represents mainly the results of the investigation carried on by me as a Research Student at the University of Madras from September 1931 to September 1934 under the guidance of Mahāmahopādhyāya Prof. S. Kuppuswami Sastri, M.A., I.E.S., Professor of Sanskrit and Comparative Philology, Presidency College, Madras.

Bhoja's *Śṛṅgāra-prakāśa*, in thirty-six chapters, running to 1908 pages in foolscap size in manuscript, is one of the biggest works in Sanskrit Literature and the biggest in the whole field of Alamkāra Śāstra. Though this huge work came to light as early as about 1920 when the Peripatetic Party of the Madras Government Oriental MSS Library secured it for the Library, it has not so far been fully analysed and critically reviewed in detail anywhere. A few chapters of this work published by H. H. Śrī Yadugiri Svāmin of Melkote, a short chapter in Dr. A. Sankaran's work on 'Theories of Rasa and Dhvani,' and a short paragraph in Mr. K. S. Ramaswami Sastri's Introduction to his edition of Śāradātanaya's *Bhāvaprakāśa* in the Gaekwad Oriental Series—these are the only publications so far available on Bhoja's *Śṛṅgāra-prakāśa*. Besides Bhoja's contribution to Sanskrit Poetics proper, a thousand things of interest with reference to almost all branches of Sanskrit learning lie scattered in the 1908 pages of this magnum opus of King Bhoja. This thesis gives an exhaustive and critical exposition of all the contents of the *Śṛṅgāra-prakāśa*. The manuscript of the work on which this study is based is described in the opening section called 'Manuscript Material'.

Though this thesis has been titled 'Bhoja's *Śṛṅgāra-prakāśa*,' it is only very rarely that I have restricted myself to that single work. The sections in this thesis represent a nearly complete account of the evolution of the various concepts which come within the encyclopaedic range of literary criticism as conceived by Bhoja.

This thesis owes its publication to the 'Nirvāṇa śraddhā' of Dr. S. M. Katre and Prof. P. K. Gode, the Editors of the *New Indian Antiquary*. To them and to the Publishers, the Karnatak Publishing House, Bombay, I take this opportunity to render my thanks. My thanks are also due to the University of Madras for giving me an opportunity to carry on research work under my esteemed Professor, Mahāmahopādhyāya S. Kuppuswami Sastri. I could not have tracked the tropical forest of such manuscripts as the *Śṛṅgāra-prakāśa* and the *Abhāmara-bhāratī* if my Professor had not given his kind guidance at every step.

स्वतुष्टिर्लघुवेन समकरी नरी कथम् ।
ननु पोतापितं प्रेम्णा गुरुपादानुब्रम्हनाम् ॥

University, Madras
15th June, 1939

V. RAGHAVAN.

LIST OF ABBREVIATIONS

<i>Abhi. Bhā.</i>	<i>Abhinava Bhāratī</i> , the commentary of Abhinavagupta on Bharata's <i>Nāṭya Sāstra</i> .
<i>A. Sekhara</i>	<i>Alaṅkāra Sekhara</i> of Keśava miśra.
<i>Bhā. Pr.</i>	<i>Bhāṭa Prakāśa</i> of Śāradātanaya
<i>Bib. Ind.</i>	Bibliotheca Indica Series.
<i>Cat. Cat.</i>	<i>Catalogus Catalogorum</i> of Th. AUFRECHT.
<i>Chowk.</i>	Chonkhamba Sanskrit Series, Benares.
<i>Com.</i>	Commentary.
<i>Des. Cat.</i>	Descriptive Catalogue.
<i>Dhva. A.</i>	<i>Dhvanyāloka</i> of Anandavardhana.
<i>D.R.</i>	<i>Daśarūpaka</i> of Dhananjaya.
<i>D.R.A.</i>	<i>Daśarūpaka Avaloka</i> of Dhanuka.
<i>Epi. Ind.</i>	<i>Epigraphia Indica</i> .
<i>Gek.</i>	} Gekwad Oriental Series, Baroda.
<i>GOS.</i>	
<i>GS.</i>	
<i>Hemacandra ; K.A.</i>	<i>Gāthā Saptaśati</i> of Hala
<i>I.A.</i>	Hemacandra's <i>Kāvya-mīmāṃsā</i> .
<i>IHQ.</i>	<i>Indian Antiquary</i> .
<i>"Insc. of N.J."</i>	<i>Indian Historical Quarterly</i> , Calcutta.
	" <i>Inscriptions of North India</i> " by Dr. D. R. BHANDARKAR,
	<i>Epigraphia Indica</i> .
<i>JOR.</i>	<i>Journal of Oriental Research</i> , Madras.
<i>K.A.</i>	<i>Kāvya-lamkāra</i> .
<i>K.A.</i>	<i>Kirātārjunīya</i> of Bhāravī.
<i>K.A.</i>	<i>Kāvya-darśa</i> of Daṇḍin.
<i>K.A.S.S.</i>	<i>Kāvya-lamkāra-sāra-saṃgraha</i> of Udbhata.
<i>K.A. Sū. and Vt.</i>	<i>Kāvya-lamkāra-sūtra</i> and <i>Vṛtti</i> of Vāmana.
<i>K.M.</i>	<i>Kāvya-mīmāṃsā</i> of Rājasekhara.
<i>K.M. Guochaka</i>	<i>Kāvya-mālā</i> Guochaka.
<i>K. Pr.</i>	<i>Kāvya Prakāśa</i> of Maṇmata.
<i>K.S.</i>	<i>Kumāra Saṃbhava</i> of Kālidāsa.
<i>N.C.</i>	<i>Naiṣadhiya-carita</i> of Śhaṅṣa.
<i>N.S.</i>	<i>Nāṭya Sāstra</i> of Bharata.
<i>N.S. edn.</i>	Nimaya Sagar Press edition.
<i>Nya. Sū.</i>	<i>Nyāya Sūtras</i> of Gautama.
<i>Punj. Ori. Ser.</i>	Punjab Oriental Series, Lahore.
<i>Raghu.</i>	<i>Raghuvamśa</i> of Kālidāsa.
<i>R.A.S.</i>	<i>Rasāṅga-sudhākara</i> of Singa-bhūpāla.
<i>S.K.A.</i>	<i>Sarasvatīkaṇṭhābharaṇa</i> of Bhoja (<i>Kāvya-mālā</i> 95).
<i>S.M.</i>	<i>Sāhitya mīmāṃsā</i> .
<i>St. Pro.</i>	<i>Śingāra Prakāśa</i> of Bhoja.
<i>Triv.</i>	} Trivandrum Sanskrit Series.
<i>T.S.S.</i>	
<i>V.J.</i>	
<i>V.P.</i>	<i>Vakrokti Jivita</i> of Kuntaka.
<i>V.V.</i>	<i>Vākyopadeśya</i> of Bhartṛhari.
<i>Vyā.</i>	<i>Vyakti Vireka</i> of Mahima Bhaṭṭa.
	<i>Vyākhyā</i> .
गाथा	गाथासप्तशती
ख० भा०	ध्वन्यालोकः
मनु०	मनुस्मृति
गृ० प्र०	गृह्यसूत्रप्रकाशः
सू० श०	सूर्यसंहिता

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ERRATA

PAGE	LINE	READ
7	11	Bilhana.
10	23	I—VI.
16	3	Raghu.
17	8	सोपाधि—
17	10	निविशति
18	20	—विशेगरूपाः
26	6	प्रादुम्भया—
35	1	Pustakarman
37	15	प्रकृतिभवनतोऽभिमानचंद्रम्
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95	41	शोभा—
103	1	In
117	2	—वर्गः
133	13	गौरपत्य
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172	13	Anurāpana
174	33	सात्पर्य
175	18	हेतवः

ADDENDUM

TOTAL VARIETIES OF DHVANI

On p 172, lines 14-16, it is stated that later writers have worked out the possible varieties of Dhvani to 1326 and not 1325. p. 55 of

Vidyā-

of Dhvani-varieties.

multiply infinitely.

See Locana, p. 228, lines 1-6

is taken into account.

CHAPTER I

MANUSCRIPT MATERIAL

This study of mine of Bhoja's *Śr. Pra* is based mainly on the four volumes of the Ms of the *Śr. Pra* deposited in the Govt. Oriental Mss Library, Madras, R No 3252, of which I give a description here.

Vol One. (I. 39. 52.) containing chapters one to six and a little in the beginning of chapter seven Pages 437.

Regarding this portion of the *Śr. Pra*, chapters one to six, I consulted, for choosing readings and filling small lacunae, a press copy of these six chapters prepared by the Curator, Mm Prof S Kuppasvami SASTRI, and the staff of the Madras Govt Oriental Mss Library, when they had an idea of publishing the work. This press copy is also deposited in the above-said Library and has been prepared with three *Śrīdā* Mss of Malabar. Quotations in this portion have been identified as far as possible. This press copy runs to 555 pages

Vol. Two (I 39 53) containing chapter seven from where it was left in the first volume to chapter twelve. This volume runs to 553 pages. Chapters nine (with some omission in the beginning) to eleven are available to us in another copy of this portion of the *Śr. Pra* which is a copy from a palm-leaf Ms. in the Library of the Curator for publishing Sanskrit Mss., Trivandrum. [R. 3785 (T 2 158.) Mad Govt Ori. Mss. Library.] The readings of this duplicate for chapters nine to eleven are not generally good but I used the copy to fill up certain small gaps in the main Ms.

Vol Three. (I 39 54) containing chapter thirteen (with the beginning wanting) to chapter twenty-three. This volume runs to 403 pages

Vol Four (I 39 55.) containing chapters twenty-three to thirty-six, running to 510 pages

The total number of pages of these four volumes of the *Śr. Pra* are 1903. (437 plus 553 plus 918)

CHAPTER II

LACUNAE IN THE MANUSCRIPT (ŚR. PRA.)

अन्यपाताः

VOLUME ONE :

1 Pp. 25-28 and 30-31 . Many lines are lost in these pages.

2. P. 31 Another gap ; the section where these two gaps occur treats of Avyaya and its varieties

VOLUME TWO .

3 P. 398 Two lines are missing

4 Pp. 400, 401, 403, 404, & 409 Small gaps in the lines. On pp. 403 and 404 no single line is completely available. But gaps marked 3 and 4 can be filled up by a reference to the corresponding portion of the *Sarasvatī-kanjhābharana* as well as to the other copy of the *Śr. Pra*, chapters 9-11, which exists in the Library.

VOLUME THREE :

5 The beginning of this Vol. i.e. of chapter 13, is wanting. The portion lost seems to be small ; it mentions Śṛṅgāra, i.e., Ahaṅkāra, as of four kinds according to the four Puruṣārthas, giving the Pravṛtti, Vṛtti, Rīti, type of hero and heroine etc., for each of these four Śṛṅgāras. The gap is no loss for the same topic is more elaborately dealt with again in the further chapters of this volume.

6 Pp 1-16, 28, and 56-58. Small gaps in most of the lines

7. P 210. The section here illustrates the Anubhāvas born of mind and speech (*mānasika* and *vācika*). In a hiatus in this section on p 210 are lost the illustrations of the mental Anubhāvas, Hāva to Gāmbhūrya, and of the vocal Anubhāvas, Alāpa to Atideśa. On p 211 we see the jump from Hāva on p 210 to Atideśa. The Ms. itself notes here that one leaf in the original was blank (अत्र मानुषायामेकं पुटं शून्यं दृश्यते)

8 P 236 Some part of the illustrations of the thirty-six kinds of emotional glances, Kānta etc., is missing and the Ms. here also says that two leaves in the original were blank. (अत्र मानुषायाम् पुनरपि शून्यं दृश्यते)

9 P. 238 The gap is in the chapter on Dharma Śṛṅgāra and is towards the end of p. 238. In this gap are lost three varieties of physical (Kāyika) virtuous acts ; and the illustrations of the first five varieties of Dharma of the Nivṛtti type along with the enumeration of the ten kinds of Nivṛtti dharma.

VOLUME FOUR :

It is in this, the Fourth Volume, that the greatest loss is seen.

10 P. 464 The biggest lacuna in the Ms occurs here. It is towards the end of chapter 25, and sweeps away the last portion of chapter 25, *the whole of chapter 26*, and the beginning of chapter 27. Thus the loss is three-fold here.

(a) The portion of chapter 25, which is lost, is descriptive of some varieties of the verbal sources of knowledge through which, first love (Pūrva Anurāga) springs up. The sources of knowledge are divided into two classes, Darśana and Śravaṇa; the former is a certain number of Pramāṇas based on Pratyakṣa; the latter, on Śabda, and comprises Śabda, Aitihya, Śrutānumāna, Śruto-pamāna, Śrutārthāpatti, and Śrutasambhava. The treatment with illustrations etc. of the five beginning with Aitihya is lost.

(b) The whole of chapter 26 is lost. It is not possible to make out exactly all the subjects dealt with in it. But it can be guessed in general that the lost chapter speaks of some aspects of Pūrva Anurāga.

(c) The first half of chapter 27 is lost. The topics that made up this portion are not known. Where the text begins, we find the treatment of the subjects, Saṃketa and Abhisaraṇa and the colophon says that the chapter as a whole speaks of Abhiyoga.

11 P. 574 There must have been a derangement of the leaves of the original here. The portion refers to the end of chapter 29, devoted to the description of a set of 48 conditions of Love, 'Sending of Messenger' (Dūta Sampreṣaṇa) etc. The whole subject is put under the head 'Dūta Sampreṣaṇādi' which must have been the name of the chapter also. Somewhere, on or near p. 574, this 29th chapter should have ended. The last topics of this chapter of 48 items are Itivṛttūkhyāna and Samūhitasiddhi. These are almost finished when there occurs the gap in which are lost the end, colophon, etc. of the chapter. A small part of this missing portion is however available, having been misplaced in the middle of the next chapter, pp. 613-4.

12 Pp. 574-578 These pages deal with certain ideas related to Māna. But these do not form the beginning of the 30th chapter, which is devoted to Māna. The real beginning of this chapter has been fixed by me at the end of p. 578 and the chapter runs up to p. 649.

P. 613. The matter between pp. 574-578 should come over to pp. 613-4 where there is a gap and an exchange of leaves with the final portion of the last chapter as pointed out above. Some part of a topic in Māna is also lost in this derangement of leaves.

13. P. 622. A small gap in which are lost the illustrations of the six seats (Sthāna) of Māna, heart etc.

14. P. 678 and 831-4. Small gaps in a few lines on these pages.

15. P. 840. A gap in which are lost illustrations of six of the 64 stages of Love after Pūrva-anurāga-vipralambha.

16. Pp. 913-7. Small gaps in a few lines.

17. Pp. 915-6. A bigger gap, in the last, i.e., the 36th chapter. In this lacuna have disappeared the illustrations of seven kinds of Anubandhas in the list of twelve Anubandhas of Preman forming the Sampūrṇa and Anubandha stage of Sambhoga. Also the enumeration of the twelve varieties of Prema Pāka forming the fourth stage of Sambhoga named Samyak and Prakarṣa, together with the illustrations of the first eight Pākas, is lost.

CHAPTER III

BHOJA'S AUTHORSHIP OF THE ŚR. PRA.

Bhoja¹ has been credited with works in every branch of knowledge, in every Śāstra²; and when modern scholars see a 'formidable' list of works attached to the name of an author, the first step in their research is to doubt and be sceptic about one single author's authorship of all those works. And when the writer happens to be a king, the general 'research rule' is to put those works down as the works of court-poets who suppressed their own names and allowed their royal patrons to become famous instead. It cannot be contended that there were not cases of poets writing works and passing them off as their king's work, and there were also cases where later and minor writers preferred the suppression of their own names to allowing their works to die and sent their works out as those of a celebrated old writer. The former phenomenon at least, namely, the self-effacing spirit of certain original writers who allow other highly-situated personalities to publish the works as their own, is not peculiar to ancient India and Sanskrit literature; instances can be given from our own research-world of to-day. That apart, even when the above-said two positions are granted, it must be accepted, very

1. For Bhoja's date, see *Epi Ind* I pp 230-233, BÜHLER. Bhoja might have assumed reigns of government about 1010 A.D. or somewhat later. His Rājamy-gāṅka is dated 1042-3 A.D. He died sometime after 1062 A.D.

"Insc. of N 1" Nos. 132 and 133 dated A.D. 1055 and 1056 speak of Bhoja's successor, Jayasimhadeva. Nos. 108 and 110 are Bhoja's inscriptions dated A.D. 1019 (ed in *IA* XLI and *Epi Ind* XI) and No. 111 is another Bhoja-inscription dated A.D. 1021.

2. According to Ajada who commented on Bhoja's *Sarasvatikanthābharana*, Bhoja wrote 84 works and all these were given names which were Bhoja's own titles. Burudāsa 'Sarasvatikanthābharana' and 'Śṛṅgāraprakāśa' were also Bhoja's titles like 'Rājamygāṅka', 'Samarāṅgaśāstradhāra' etc.

"इह हि शिष्टशिरोमणि निखिलनिखिलविद्यानिर्माणापूर्वप्रजापति प्रचण्डभुजदण्डपराक्रमजित-चतुरशीतिविबुधप्रकाशितस्वच्छतमन्यसमाजः श्रीभोजराज. शास्त्रारम्भे etc." p. 37. *Des Cat of Mss in Jain Bhandars at Patan*, Vol. I, Palm-leaves, GOS LXXVI.

The *Prabhāvākāśa* of Candraprabhāsūri, N.S. Edn., I, p. 300, verses 75-78, refer to Bhoja's works in the several branches

भोजव्याकरणं द्वेत्तरं शब्दशास्त्रं प्रदर्शितं ॥
 अर्गा हि मालवाधीशो विद्वच्चक्रशिरोमणिः ॥
 गन्दानन्दार देवज्ञ तर्जनाभ्यानि निर्ममे ॥
 चिकित्सा राजविद्वान्त तत्त्वास्तदुद्यानि च ।
 अद्भुताकुनकाप्यान्म स्वप्नसामुद्रिकाण्यपि ॥
 प्रन्यात्रिमित्तव्याख्यानप्रध्वजदामर्षानिह ।
 विवृतिं चाय सद्भावैर्धर्माश्च मेघमालया (?) ॥

learned men among kings there were ; and that when we see modern writers like Dr. A. B. KEITH producing 'very fat' books on almost all subjects in Sanskrit, besides works on Dominion Law, we can certainly believe that the ancient Hindu system of Education and the old Hindu devotion to Learning did produce giants who wrote a very large number of works, in different branches of Learning.

This general question apart, we shall come to the authorship of the *Śr. Pra* of Bhoja. All the writers who have known the *Śr. Pra*. have quoted it as a work of king Bhoja ; and Bhoja as an *Ālamkārika* is a very prominent name. The work *Śr. Pra*, albeit its size, undoubtedly exhibits a unity of authorship, the same kind of mind, with all its merits and demerits, being seen all through. And when one is not prepared to discredit the belief and is not able to disprove the possibility of Bhoja's vast learning, one can accept that Bhoja himself wrote this *Śr. Pra*.

But modern research scholars have, as said above, not believed that king Bhoja himself wrote all these works. As for instance, T. AUFRECHT says in his *Cat. Cat.*, before giving the list of works attributed to Bhoja, that it is superfluous to add that not one of these works was written by Bhoja, that they were written by poets of his court and of his time. In his Foreword to Śrī YADUGIRI SVĀMIN'S edition of chapters xxii-xxiv of the *Śr. Pra* Mr A RANGASVAMI SARASVATI says less strongly : "The minute analysis of the subject-matter and the selections of hundreds of quotations to illustrate fine shades of emotion as is done in the *Śr. Pra* should have been the work of quite a large number of scholars, all working under the direction of a president who in the present case happens to be none else than the cultured sovereign" (p vii) 'Minute analysis' and 'selections of quotations' by themselves do not necessarily presuppose the joint working of a number of authors.

The anthology named *Saduktikarnāṃṣa* compiled by Śrīdharadāsa gives the opening Mangala śloka of the *Śr. Pra*. on Ardhanaṛiśvara—

अच्छिद्रमंसलमलयदोषगूडमप्राप्तुम्बनमनीक्षितवक्त्रकान्ति ।

कान्ताविमिश्रवपुः कृतविप्रलंसमोगसह्यमिव पातु बपुः पुरारे ॥

p 37. Bib Ind. Edn., p 22, Punj. Ori. Ser Edn.

as a verse of a poet named Cittapa¹ who is cited also as Chittapa, Kṣittapa, Chitrma and Chinna². Some of the forty³ verses ascribed to this poet in the *Saduktikarnāṃṣa* are quoted in the S. K. Ā and the *Śr. Pra*. Of the many royal panegyrics among these verses, a few are on King Bhoja. The

1 Thus verse is not found in other anthologies including the *Sūktimuktāvalī* of Jāhāna.

2 See the *Sārngadhara paddhati* and AUFRECHT'S *Catalogus Catalogorum* (l. p. 1936). The *Ganaratnamahodadhī*, edn. EGGELING, pp. 80 140, and also F. W. THOMAS, Introduction to the *Kavindravacanasaṃuccaya*, pp 37-40

3. Punjab Oriental Series edn. pp. 5, 14, 15, 22, 89, 186-7, 187, 189, 190, 191, 191, 192, 194, 194, 194, 196, 199, 200, 203, 206, 207, 212, 213, 215, 218, 219, 221, 231, 242, 246, 259, 274, 277, 285, 293, 294, 291, and 327

Subhāṣitāvalī of Vallabhadeva has a verse mentioning Cīttapa as a poet attached to Bhoja (p 30, śl. 186. PETERSON's edn भोजयित्तपविद्वेषप्रवृत्तिभिः etc.) The *Prabhāvakaṇṭha* of Candraprabhasūri (N S edn Pt I, pp 242ff) refers to Cīttapa as a poet in Bhoja's court and as the pupil of Kardamarāja. All these taken together might induce one to accept the conclusion that Bhoja's court-poet Cīttapa wrote the *Śr Pra*.

The large number of Cīttapa-verses and the proximity by time though not by place predispose one to attach weight to the authority of the *Saduktikarnāmṛta* but it must be remembered that an anthology as such must not form the determining evidence. The verse in the *Subhāṣitāvalī* connecting at the same time Bhulhana with Cīttapa as poets who sang of Bhoja seems to assume questionable chronology if it means that both of them were in Bhoja's court. The verse would not contradict the possibility of the two poets being later in time to Bhoja of whom they sang. And the *Prabhāvakaṇṭha* is after all only a book of tales. Even if the *Saduktikarnāmṛta* is correct in its ascription of the verse 'Acchinnamekhalam etc.' to Cīttapa, it is not improbable that Bhoja used one of his court-poet's verses which was apt as the Mangala Śloka when he wrote the *Śr Pra*.

Whether king Bhoja wrote the *Śr Pra* or Cīttapa or some other poet wrote it for the king, the work is of absorbing interest for its main theory of the new Rasa of Ahamkāra-Abhimāna-Śṛṅgāra, for the numberless noteworthy points of originality in its treatment of the other topics of Poetics, for the wealth of illustrative literature, (much of it otherwise little known), that is quoted and for the characteristic, if not masterly, mind that is revealed through its whole length. I should now proceed to give an adequate account of these

learned men among kings there were ; and that when we see modern writers like Dr. A. B. KEITH producing 'very fat' books on almost all subjects in Sanskrit, besides works on Dominion Law, we can certainly believe that the ancient Hindu system of Education and the old Hindu devotion to Learning did produce giants who wrote a very large number of works, in different branches of Learning

This general question apart, we shall come to the authorship of the *Śr. Pra.* of Bhoja All the writers who have known the *Śr. Pra.* have quoted it as a work of king Bhoja ; and Bhoja as an Ālamkārika is a very prominent name The work *Śr. Pra.*, albeist its size, undoubtedly exhibits a unity of authorship, the same kind of mind, with all its merits and demerits, being seen all through. And when one is not prepared to discredit the belief and is not able to disprove the possibility of Bhoja's vast learning, one can accept that Bhoja himself wrote this *Śr. Pra.*

But modern research scholars have, as said above, not believed that king Bhoja himself wrote all these works. As for instance, T. AUFRECHT says in his *Cat. Cat.*, before giving the list of works attributed to Bhoja, that it is superfluous to add that not one of these works was written by Bhoja, that they were written by poets of his court and of his time. In his Foreword to Śrī YADUGIRI SVĀMIN'S edition of chapters xxii-xxiv of the *Śr. Pra.* Mr A. RANGASVAMI SARASVATI says less strongly : "The minute analysis of the subject-matter and the selections of hundreds of quotations to illustrate fine shades of emotion as is done in the *Śr. Pra.* should have been the work of quite a large number of scholars, all working under the direction of a president who in the present case happens to be none else than the 'cultured sovereign.'" (p vii) 'Minute analysis' and 'selections of quotations' by themselves do not necessarily presuppose the joint working of a number of authors.

The anthology named *Saduktikarnāṃṣa* compiled by Śrīdharadīśa gives the opening Maṅgala śloka of the *Śr. Pra.* on Ardhanārīśvara—

अच्छिन्नमंगलमलङ्कारोपगूढमप्राप्तुम्वनमवीक्षितवक्ष्यमस्ति ।

कान्ताविमिश्रवपुः कृतविप्रमंसमो गच्छमिव पातु वपुः पुरातः ॥

p. 37. Bib. Ind. Edn., p. 22, Punj Ori Ser. Edn.

as a verse of a poet named Cirtapa¹ who is cited also as Chittapa, Ksittapa, Chitrīma and Chinnama.² Some of the forty³ verses ascribed to this poet in the *Saduktikarnāṃṣa* are quoted in the S. K. A. and the *Śr. Pra.* Of the many royal panegyrics among these verses, a few are on King Bhoja. The

1. This verse is not found in other anthologies including the *Sūktimuktāraṇi* of Jalhana

2. See the *Śrīrāgadhara paddhati* and AUFRECHT'S *Catalogus Catalogorum* (I. p. 1936) The *Genaratnamahodadhi*, edn. ECKELING, pp. 80, 140 and also F. W. THOMAS, Introduction to the *Kaṇḍīyāracanamasuccaya*, pp. 37-40

3. Punjab Oriental Series edn. pp. 5, 14, 15, 22, 89, 186-7, 187, 189, 190, 191, 191, 192, 191, 194, 194, 196, 199, 200, 203, 206, 207, 212, 213, 215, 218, 219, 221, 221, 242, 246, 259, 274, 277, 285, 293, 294, 294, and 327.

To these Bhoja devotes two chapters, vii and viii. The rest of the whole work is devoted to the remaining fourfold poetical relations—*Dosa-hāna*, *Gunopādāna*, *Alamkāra-yoga* and *Rasa-aviyoga*. These four are, in a way finished with chapter vi, chapter ix dealing with *Dosa*s and *Guṇa*s, chapter x with three kinds of *Alamkāra*s and chapter xi with *Rasa*. Chapter xii is on the 'build' of the Drama which also goes with part of the contents of chapter xi. The rest of the work, chapters xiii-xxvi, deal exclusively with *Rasas*, the fourth and the greatest 'Sāhitya' of *Śabda* and *Artha* in *Kāvya*. Thus underlying the edifice of this sky-scraper of *Śr. Pra* is the foundation and scheme of *Sāhitya*, expressed in the three words— शब्दार्थो सहितौ काव्यम्. Thus, just as the name *Śr. Pra* gives one, from the outside, an idea of the main subject of the work, the words शब्दार्थो सहितौ काव्यम् and the concept of *Sāhitya* give him on the first entrance into the work, an idea of how the work proceeds with the subject.

The *Śr. Pra* is at once a treatise on Poetics and Dramaturgy. *Bhāmaha*, *Daṇḍin* and *Vāmana* mention Drama, but they refer us to other works on that branch of literature and restrict themselves to Poetics. *Rājaśekhara*'s *Kāvya-mīmāṃsā*, as planned out at the beginning of the first chapter, seems to have dealt with both Poetics and Dramaturgy. *Bhaṭṭa Tota*'s *Kāvya-kautuka*, as citations from it in the *Abhinavabhāratī* of his pupil *Abhinava* show, dealt with both. And so also perhaps the *Hṛdayadarpana* of *Bhaṭṭa Nāyaka*. But these works are lost. The general tendency of the times was to write special treatises propounding special theories and not comprehensive works dealing with all branches. As a contrast to works exclusively on Poetics, there were works like the *Daśarūpaka* exclusively on Dramaturgy. Bhoja seems to be the first writer whose work is available to us now, who embraced both branches and wrote in the same work on both. In later times, writers like *Viśvanātha* and *Vidyānātha* followed Bhoja by writing on both, while there were others who followed the model set by *Mammata*'s *Kāvya-prakāśa* and excluded Dramaturgy. There were also works modelled after the *Daśarūpaka*, as for instance, the *Rasārnava-sudhākara* of *Śiṅga Bhūpala*, dealing with *Rasa* and the ten kinds of dramas. Besides being an encyclopaedic compilation, the *Śr. Pra* is also a *Prasthāna Grantha*, a work which appeared for establishing a theory of poetry and poetic appeal and in this respect it resembles in a measure the *Dhvanyāloka* and the *Vakrokti-jīvita* and others, for Bhoja has tried to propound a new *Rasa* theory in this treatise of his.

It also seems that Bhoja attempted to imitate *Bharata* whose *Nāṭya Śāstra* speaks of Poetics also though its main subject is Dramaturgy. For, *Bharata* wrote in 36 chapters and so also Bhoja, *Bharata* dealt with Sanskrit language and its grammar to some extent and Bhoja dealt with both more elaborately. It is however strange how Bhoja omitted treatment of prosody which is very closely related to Poetics. Bhoja could have, with greater propriety than digressing into the *Śāstras* of *Paḍa* and *Vākya*, comprehended within his work the subject of metres. Similarly he could have devo-

ted a chapter to Kavisamaya which subject latterly attained greater importance and appropriated to itself a definite place and a few chapters in many Alankāra works. Kavisamaya and Kaviśikṣā formed part of the pre-Bhoja work of Rājaśekhara, the *Kāvya-mīmāṃsā*. This must also be mentioned regarding the subjects found dealt with in the *Śr. Pra.*, that other topics of Nāṭya found in Bharata's work could have come into the *Śr. Pra.* with greater relevancy than grammatical discussions, Vākya dharmas, Pramāṇa carcās etc.

Some of the grammatical topics can be never left out of Poetics. In the post-Dhvani period, works which followed the Dhvani-mārga began always with the treatment of the three Śabdavṛttis of *Mukhyā*, *Gauṇī*, and *Vyañjanā*. Bhāmaha, Daṇḍin and Vāmana make slight mention of Śabda, Artha and Bhāṣās in the opening part of their works, and in Bhāmaha and Vāmana, we have the first chapter devoted to a discussion of grammatical usages in poetic composition. Topics of Logic were also not excluded and Bhāmaha dealt with them in one chapter, *Pratijñā*, *Hetu* and *Drṣṭānta*, in relation to Doṣas. But none entered into discussions on these subjects and others of Pada, Vākya and Pramāṇa more fully than Bhoja. A perusal of the notice of the detailed contents of the 36 chapters of the *Śr. Pra.* which follows, will show everything that is comprehended in this mammoth work of Bhoja. The following analysis with the list of the chapter-names will give a bird's eye-view of the same.

VI Chapters I-IV Śabda and Artha

Chapter 1.	प्रकृत्यादि प्रमाणः	}	शब्दः
Chapter 2.	प्रातिपदिकादि प्रक्रमः		
Chapter 3.	प्रकृत्यादिगच्छ "		
Chapter 4.	क्रियादर्थ चतुष्टय प्रमाणः	}	अर्थः
Chapter 5.	उपाध्यर्थ चतुष्टय "		
Chapter 6.	विमत्यर्थादि चतुष्टय "		

Chapters VII-XI Sāhitya ; VII and VIII Grammatical part, IX-XI Poetical part of Sāhitya.

Chapter 7.	केवलशब्दसंबन्ध शक्ति प्रक्रमः	}	अभिधा, विवक्षा, वाच्यं, प्रसिद्धान्त.
Chapter 8.	सापेक्षशब्दशक्ति प्रमाणः		
Chapter 9.	दोषहानगुणापादान प्रमाणः	}	व्यपेक्षा, सामर्थ्य, अन्वयः, एकार्थभावश्च.
Chapter 10.	अलङ्कारयोग प्रमाण—अलङ्काराः		
Chapter 11.	रत्नावलीयोग प्रमाण—रगः, हृदयव्यप्रगन्धभेदाः, प्रकन्धे दोषहान—गुणादल्पा- रयोग—रत्नावलीयोगादयः		
Chapter 12.	Mainly on Drama and its features.		
	प्रगन्धाद्वचनव्यति चतुष्टय प्रमाणः	}	मन्व्यङ्ग्यार्थः.

Chapter 13.	रतिप्रकाशः	रतिप्रपञ्चः
Chapter 14	हर्षादिप्रकाशः	हर्षादि-अष्टवृत्तारिंशद्भावाः

With this, a brief treatment of Rasas is finished. Now begins an elaborate treatment of Rasa.

Chapters XV-XVII. Vibhāvas and Anubhāvas of Rati.

Chapter 15 रसालम्बनविभावप्रकाशः

Chapter 16 उद्दीपन " "

Chapter 17 अनुभाव प्रकाशः

Next section in four chapters dealing with the four Śṛṅgāras of the four Puruṣārthas

Chapter 18 धर्मोद्धार प्रकाशः

Chapter 19. धर्म " "

Chapter 20 काम " "

Chapter 21 मोक्ष " " and
नायकनायिकाविभाग and ना० ना० गुणाः

Then begins the last and the greatest elaboration of the 'lower' Śṛṅgāra Rasa developing from Ratisthāyin, in its two phases of Vipralambha and Sambhoga.

Chapters XXII—XXIII general, XXIV—XXXII Vipralambha and its four varieties, XXXIII—XXXVI Sambhoga and its varieties

Chapter 22 अनुरागस्थापन प्रकाशः

Chapter 23 विप्रलम्भसम्मोह " "

Chapter 24 विप्रलम्भान्वर्धप्रकाशः

Chapter 25 पूर्वानुरागविप्रलम्भप्रकाशः

Chapter 26 " "

Chapter 27 " "

* अभियोगविधि प्रकाशः

Chapter 28 दूतविशेष दूतकर्मोपवर्णन प्रकाशः

Chapter 29 दूतसंप्रेषणादि (?) प्रकाशः

Chapter 30 मान प्रकाशः

Chapter 31 प्रवासोपवर्णन " "

Chapter 32 करुणानिर्णय " "

Chapter 33 सम्मोहशब्दार्थ " "

Chapter 34 प्रथमानुरागान्तरसम्मोहप्रकाशः

Chapter 35 मानाद्यन्तरसम्मोहप्रकाशः

Chapter 36 सम्मोहावस्थाप्रकाशः

CHAPTER V

DETAILED NOTICE OF THE CONTENTS OF ALL THE 36 CHAPTERS OF THE ŚR. PRA.

• न तज् ज्ञानं न तच्छिष्यं न सा विद्या न सा कला ।
जायते यत्र काव्यात्मनो मारो महान् कवेः ॥

CHAPTER 1

Two Maṅgala Ślokas

Ten introductory verses which briefly state Bhoja's new theory of the one and only Rasa named Aharikāra-Abhīmāna-Śṅgāra. A brief note explaining in prose the same Rasa theory. Drama or poetry present and depict this Rasa to the Sahṛdaya. Pp 1-4.

Kāvya greater than Nāṭya, poet and dramatist greater than the actor. Definition of Kāvya; Bhāmaha's definition accepted; कव्यायां उद्दिता काव्यम् poetry is the Sāhitya of Śabda and Artha. Śabda and its 12 varieties; Artha and its 12 varieties. Sāhitya, the relation or Sambandha between the two, Śabda and Artha; this is of two kinds,—grammatical or syntactic relations in two sets called Kevala-śabda-sambandha-śaktis and Sipekṣa-śabda-sambandha-śaktis; poetic relation of four kinds, Doṣahāna, Guṇādāna, Alarikārayoga and Rasa-aviyoga

Kāvya

1. Śabda 12 Kinds	2. Artha 12 Kinds	3. Their Sāhitya. 12 Kinds
Prakṛti	Kriyā	Abhūdā
Pratyaya	Kāla	Vivakṣā
Upaskāra	Kāraka	Tātparya
Upapada	Puruṣa	Pravibhāga
Prātipadika	Upādhi	Vyapekṣā
Vibhakti	Pradhāna	Sūmarthyā
Upasarjana	Upaskārārtha	Anvaya
Samāsa	Prātipadikārtha	Ekārthibhāva
Pada	Vibhaktiyārtha	Doṣahāna
Vākya	Vṛttyārtha	Guṇopādāna
Prakaraṇa	Padārtha	Alarikāra yoga
Prabhandha	Vāk्यārtha	Rasa aviyoga

Prakṛtis (Pp 4-58. Vol. I)

1. Dhāturūpas 6 Kinds	2. Pratyayarūpas 6 Kinds	3. Prātipadikarūpas 6 Kinds
Paripaṭhitas Aparipaṭhitas Paripaṭhita- aparipaṭhitas Pratyaya dhātus	Sup-pratyayāntas Tin-pratyayāntas Kṛt-pratyayāntas Taddhita-pratyayāntas	Nāma (Pp 9-10) Avyaya (Pp 11-31) Anukarana (Pp 32-34) Kṛt (Pp 34-35)
Nāma dhātus	Dhātu- pratyayāntas	Taddhita (P 35)
Pratyayanāma dhātus (Pp 4-7)	Stīpratyayā- (Pp. 7-11)	Samāsa (Pp 35-58) (Pp 9-58)

In this section there is a large amount of grammatical discussion in the sub-section of Samāsa (Pp 35-58) , Samāsa is defined and its varieties are explained

Pratyayas (Pp 58-61)

1. Dhātupratyaya 6 Kinds	2 Pratyayapratyaya 6 Kinds	3 Prātipadika- pratyaya 6 Kinds
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Upaskāras (Pp 61-64)

1 Prakṛtyupaskāra 6 Kinds	2. Pratyayopaskāra 6 Kinds	3 Ubhayopaskāra 6 Kinds
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Upapada (Pp 64-66)

3 Kinds

The names of the first and the second are lost, the third variety is Tin-upapada. Each of these three again has six sub-varieties

With this Upapada ends chapter I

प्रकृतिप्रत्ययावेव उपस्कारश्च दर्शितः ।

कमादुपपदस्यापि स्वरूपमुपवर्णितम् ॥

अव्ययानि निपाताश्च शतयश्च निरूपिताः ।

कर्मप्रवचनीयाश्च सोपानयोः प्रकाशिताः ॥

न केवलेह प्रकृतिः प्रयुज्यते न केवल्य. मुपनिदज्जन्वयमादयः ।

भवत्युपस्कार इहापृथग् द्वयो द्वयार्थमेवोपपद प्रयुज्यते ॥

इति महाराजाधिराजश्रीभोजदेवविरचिते शृङ्गारप्रकाशे प्रकृत्यादिप्रकाशो नाम प्रथमः

प्रकाशः समाप्तः ॥

CHAPTER II Pp. 66-159

Prātīpadika : Three kinds - Vibhaktāyaya, Avibhaktāyaya and Anukarana treated respectively between pages 66-132, 132-133 and 133-34

Upsarjana : Its treatment ends on p. 112

Samāsa : p. 113

Vibhakti : p. 134.

This chapter does not seem to deal with the subjects in the order of their enumeration given at the beginning of the work. The following is the colophon :

प्रकृतिप्रत्ययौ द्वेधा त्रिषोपस्कारभक्तयः ।
 त्रिषोपसर्जनं द्वेधा सनास इति कीर्तितः ।
 प्रातिपदिकशब्दोऽयं अद्यान्वाख्याय उच्यते ॥

पदमिह त्रिविधं प्रतिपाद्यते
 त्रिविधमेव हि वाक्यमथ द्विधा ।
 व्यवहृतिः शब्दोऽयं शब्दनिबन्धना
 यदन्वयोक्तव्यो प्रतिनिष्ठति ॥

इति धी + + + श० प्र० प्रातिपदिकादिप्रकाशो नाम द्वितीयः प्रकाशः ॥

CHAPTER III Pp. 160-258.

Pada : 3 kinds, Kriyā, Kāraka and Upaskāra ; each of these three is of six kinds. Pp. 160-191.

Vākya : एतत्परः पदमूले वाक्यम् : Pp 191-221. Three kinds, Samskṛta, Prākṛta and Apabhraṁśa.

Samskṛta is of three kinds : Śrauta, Aṛṣa, Laukika. Śrauta is Mantra and Brāhmaṇa ; Aṛṣa is Smṛti and Purāṇa ; Laukika is Kāvya and Śāstra.

Prākṛta is of three kinds : Sahaja, Lakṣita and Śliṣṭa. Sahaja is Samskṛta-sama and Deśya ; Lakṣita is Mahārāṣṭra and Saurasena ; Śliṣṭa is Paśāca and Māgadha

Apabhraṁśa is of three kinds : Uttama, Madhyama and Kanīṣṭha. Uttama is Avāntya, Lāṭīya etc. , Madhyama is Abhūra, Gaurjara, etc. Kanīṣṭha is Kāśmīra, Paurastya, etc.

This kind of classification of Prākṛta and Apabhraṁśa is not available in Vararuci's *Prākṛtaprakāśa*. It seems to be Bhoja's own. Lakṣmīdhara's *Śaṭbhedācandrikā* also has no such classification.

Then, each of these Vākyas is said to be of 11 kinds through Ākhyāta :

तदेतत् नमस्तमपि वाक्यजातम् आख्यातोपाधेः एकादशप्रकारं विप्रयते, तद्यथा—एकाख्यातम् अनेकाख्यातम्, आवृत्ताख्यातम्, अनुवृत्ताख्यातम्, विपरिणताख्यातम्, एकार्थाख्यातम्, समुच्चिताख्यातम्, कृदभिहिताख्यातम्, अपेक्षिताख्यातम्, एकान्तराख्यातम्, निरन्तराख्यातमिति ।”

Pp. 194-5

Illustrations for each of these Pp 194-5 While illustrating, Bhoja gives 12 kinds ; Apekṣitākhyāta is given as Adhyāhṛtākhyāta and next to it, a new variety, Anapekṣitākhyāta is given See separate section on Bhoja and Rāja-śekhara These varieties refer to the number and nature of the verb occurring in a sentence.

A discussion follows on the possibility of such a classification of Vākya into Vākyas with more than one verb Kātyāyana's view is cited that there is no Sambandha between Ākhyātas (p 210) and then the Sūtrakāra's (Pāṇini's) view is cited that Vākya with more than one verb is possible

“ तदेव कार्यायनमते नास्त्येव आख्यातयोः सम्बन्धः । सूत्रकारस्य तु मतेऽस्त्येव आख्यातयोरेकवाक्यत्वेन अभिप्रेत्यम्ब इति । p. 210.

The *Mahābhāṣya* and the *Vākyopadīya* are also quoted in this section On p 220 Bhoja begins to explain that in the cases of sentences with more than one verb, there is no room for the objection of Vākyabheda The 'Bhāṣya-kāra is said to agree with the Sūtrakāra

The above classification is said to be based on Artha Another classification of Vākyas based on śabda follows 3 kinds called Ekavākya, Aneka-vākya and Ekānekavākya Ekavākya is Sānubhandha and Nirānubandha. Anekavākya is Ādyupasaṃhṛta and Antopasaṃhṛta, Ekānekavākya is Sarva-nāmayojita and Vibhaktiyojita These extend up to p 221

Prakarana Pp 222-228 3 kinds,—Prastuta, Kalpita and Ākasmuka. Each is twofold Prastuta is divided into Anga and Varṇaka Anga is part of the story, as for example, the advent of the Brahmaçārin into Pārvaṭi's Āśrama and his talk with Pārvaṭi “Prakaranārthasya kathāśārīratvam” Varṇaka is a descriptive section, as for example, the description of Pārvaṭi in Canto I of the *Kumārāsambhava* It is so called because, though an essential part of the story, it is purely descriptive of a person, of a single situation or of a scene Kalpita is either Sābhāsa or Nirābhāsa Sābhāsa is the imaginative items which are introduced by the poets but which have their counterparts in history or Purāṇa E.g Māgha's imaginative description of the same evil spirit being born again and again as Hiranyakaśipu, Rāvana and Śiśupāla in Canto I, of his *Śiśupālavadha* Nirābhāsa is purely imaginative details E.g description in the *Kṛitāraṇiṇya* of the fight between Śiva and Arjuna Ākasmuka is also of two kinds, Sabīja and Nirojja Sabīja is an accidental anecdote coming by the way but which influences the future course of the story. E.g Aja meeting the Gandharva cursed to be an elephant and getting from him the Astra Prasvāpana, which later helps him to defeat the royal suitors who

attack him. "Agrataḥ Phalopalambha." Nirbija is an incident on the way which has nothing to contribute to the story. "Agrataḥ Phala anupalambha." E.g. killing of Virādhā in *Rāghu*. XII.

This classification goes up to p. 225.

It is then pointed out that one Prakaraṇa may have many minor Prakaraṇas within it. As for example, the Indumatī svayamvara in *Rāghu*. VI is a Prakaraṇa and within it, the many separate descriptions of the several kings assembled there are minor Prakaraṇas. Similarly a Prabandha like the *Uttararāmacarita* contains within it Prabandhas like the *Garbhanāṭaka* in the last act. This topic ends on p. 228.

Prabandha: It is of three kinds. Padya, Gadya and Miśra. Padya or verse is of three kinds: Akṣaracchandas (vedic verses), Mātrācchandas, and Gaṇacchandas. All these three again are of three kinds each: Sama, Ardhāsama and Viśama. Gadya is Vṛitagandhī or Cūrṇa or Uṣkalikā prāya. Miśra is Padyapradhāna, Gadyapradhāna or Tuḷyārūpa. These classifications end on p. 232.

Then follows a long discussion on the definition of Śabda whose treatment in 12 varieties Bhoja now finishes with this chapter. कः पुनः शब्दः ? He has defined it as Prakṛti, etc. in an enumerative manner. There is the other structural definition that Pada is a collection of letters, वर्णसमूहः शब्दः । Bhoja discusses the issue. Upavaśa is quoted on Śabda and the subject later touches on the doctrine of Sphoṭa. This section closes on p. 237 with the chapter itself ending here.

Thus, with the third chapter ends the treatment of Śabda in the triad, Śabda, Artha and Sāhitya.

The colophon of the third chapter is as follows :

उक्तः क्रमाद् द्वादशभेदभिन्नः ।
शब्दप्रपञ्चोऽयमनादितिष्ठ ।
अयार्थनृत्यास्य विवर्तमायं
तावत्प्रकारे प्रतिपादयाम् ॥

इति श्री + + शृ० प्र० प्रह्लादादिप्रकाशो नाम तृतीयः प्रकाशः ॥

CHAPTER IV. Pp. 238-308

With this chapter begins the treatment of Artha and its twelve varieties. The first is *Kriyā*. *Kriyā* is defined as Dhātvartha. Dhātus are classified into three kinds: Astyarthas, Bhavatyarthas and Karotyarthas. Pp. 238-9.

* Then a long discussion on *Kriyā* and *Kāraka* follows in which the *Vākya-pāṭi* is profusely quoted. The discussion extends from p. 239 to p. 268.

Kāla : pp. 268-278. *Kāraka* . pp 278-305 *Puruṣa* : three kinds, —
Prathama, Madhyama and Uttama, p. 305-8. The chapter ends here.

तेऽमी क्रिया च कालश्च करकं पुरुषस्तथा ।
उक्ता परा(दा)र्थाश्चत्वारः स्वैस्त्वैर्भेदैस्समन्विताः ॥
द्रव्यात्मा चापि कालो च प्रमत्तात् सोऽपि कीर्तितः ।
स हि प्रायः प्रवन्द्येभ्यु तत्र सत्रोपयुज्यते ।
क्रियार्था कालोऽन्तर्भवन्ति पुरुषः कारकपदे
प्रधाने सौषाविद्वयमपि तदेतन्निविशते ।
प्रधानं तं प्राहुः यमभिदधने घनप्रवृत्तयः
सहोपस्मरार्थैर्न विशति स तु प्रातिपादके ॥

इति महाराज + शु० प्र० क्रियाद्यर्थचतुष्टयप्रकाशो नाम चतुर्थः प्रकाशः समाप्तः ॥

CHAPTER V Pp 311-366

This chapter deals with *Upādhis*, *Pradhāna*, *Upaskārārtha* and *Prātipadīkāṛtha*. The chapter closes with a discussion on *Nipāta*s. The *Vākyaopādīya* is profusely quoted.

उपाधिरेव त्रिविधः प्रधानमपि च त्रिधा ।
त्रिधोपस्कारवान् प्रातिपदिकार्थश्च वर्णितः ॥
वाक्यत्वं निपातानां द्योतकत्वं च निश्चितम् ।
कर्मप्रवर्तनीयानामुक्ता सम्बन्धसद्गतिः ॥
अथो विमलस्यार्थविधिलिधोच्यते त्रिधैव वृत्त्यर्थपदार्थनिर्णयः ।
क्रियादिवक्तव्यार्थनिवर्तनात्तत्र त्रिधैव वाक्यार्थगतिः प्रपञ्च्यते ॥

इति महा + + शु० प्र० उपाध्यर्थचतुष्टयप्रकाशो नाम पञ्चमः प्रकाशः ॥

CHAPTER VI Pp. 366-427

Vibhaktyārtha Pp 366-382 3 kinds, *Samkhyā*, *Kāraka*, and *Śeṣa*. A discussion follows.

Vṛttiyārtha Pp 382-392 3 kinds, *Apadārtha*, *Ekapadārtha* and *Anekapadārtha*. Then follows a discussion on the definition of *Vṛtti* Pp 384-392.

Padārtha : Pp 392-407. *Jāti*, *Vyakti* and *Ākṣipti*. A long discussion on these three in which the views of *Vyāḍi* and *Vindhyavāsini* are quoted. Most of the matter here is reproduced from the *Nyāyamañjarī* of Jayantabhaṭṭa.

Vākyaārtha : Pp 407-427 *Bhāvanā*, *Vidhā* and *Pratibhā*. *Vidhā* includes *Niṣedha* also.

On p. 424 begins a discussion on Vivarta of the Śabda Brahman ; Artha is explained as Adhyāsa on, Vivarta of, or Viparīṇāma of Śabda ; the suggested idea or Pratiyaṁānārtha also is considered as Viparīṇāma among Arthās. Pp. 425-427.

With this, the sixth chapter, closes the treatment of Artha. The next chapter begins Sāhitya.

विभक्त्यर्थोऽयं वृत्त्यर्थः पदार्थद्वयोपवर्णितः ।

भावनादिप्रभेदेन वाक्यार्थश्च प्रकीर्तितः ॥

क्रियायाश्च पदार्थत्वाद् वाक्यार्थत्वमुपाकृतम् ।

कृतं च भावनायास्तदपदार्थत्वहेतुकम् ॥

वाच्या विशेष्याः प्रत्याग्याः शब्दस्योक्ताः क्रियादयः ।

अध्यासविपरीणामविवर्तायास्य तान्प्रति ॥

विभक्तिवृत्त्यर्थवतोऽपदिश्या प्रधानयोधाम पदार्थ इष्यते ।

पदं पदार्थस्य तु वाक्यगोचरः भवेत्ततोऽर्थः तदतो निरूप्यते ॥

इति महा + + शु० प्र० विभक्त्यर्थादिचतुष्टयप्रकाशो नाम षष्ठः प्रकाशः ॥

CHAPTER VII

Vol. I, pp. 428-437 Vol. II, pp. 1-75.

This chapter begins the treatment of the twelve-fold Sāhitya

तन्नाभिधाविवक्षातात्पर्यं प्रविभक्त्यपेक्षासामर्थ्यान्वयैकार्थ्यभाव-द्वयोपहान्गुणोपादानालंकारयोगरसा-
वियोरूपाः शब्दार्थयोः द्वादश सम्बन्धाः साहित्यमित्युच्यते ॥

1. *Abhidhā* : 3 kinds, Mukhya, Gauṇī and Lakṣaṇā.

I अभिधा

p. 428.

मुख्या	गौणी	लक्षणा (Vol. II, pp 9-18)
तथाभूतार्था जातिविषया व्यक्ति आकृति गुण क्रिया सम्बन्ध प्रवाद	गुणनिमित्ता and उपचारनिमित्ता { Pp. 434-437 Vol. I. and pp. 1-2 Vol. II.	लक्षणा सामीप्यलक्षणा माहचर्य हेतु तादर्थ्य परिणाम लक्षितलक्षणा रूढलक्षणा प्रतीक विवक्षित विस्तृत तदन्व प्रकीर्ण
Pp. 429-433.		Pp. 9-11. Pp. 12-18.

Vol. I. of the Madras Ms. of the *Sr. Pra* closes here with p. 437 in the middle of *Gūṇanimitā Gauṇī*

2. *Vivakṣā* : Pp 18-21. वाचस्पतिपा—

- (i) अपौरुषेयम्—वेद—शब्दप्रधानम्—अत्र विवक्षा नास्ति ।
- (ii) आप्तम्—स्मृतीतिहासादि—अर्थप्रधानम्—‘लौकिकानां हि साधूनां वागर्थमनुवर्तते । कृषीणां पुनस्तथानां वाचमर्थोऽनुभावति ॥’
- (iii) पौरुषेयम्—उभयप्रधानम्—‘विवक्षातः कस्यचपि भवन्ति ।’

Pp. 21-22. 3 verses of general literary criticism bearing on poets' *Vivakṣā*.

असम्बन्धे सम्बन्धविवक्षा, अचेतनेषु चैतन्यविवक्षा, प्रधाने गुणविवक्षा, गुणे प्रधानविवक्षा, समुदायेऽवयवविवक्षा, अवयवे समुदायविवक्षा, अभेदे भेद वि., भेदे अभेद वि., सदसतोरवि., सदसतोरवि., स्तुत्या निन्दावि., निन्दाया स्तुतिवि., विधिना निषेध.वि. ।

एवमियमनेकधा विवक्षा विप्रचरते । तदेव लौकिकवादा—

“अस्मिन्पारे संसारे कविरैकः प्रजापतिः ।

यथास्मै रोचते विधं तपेदं परिवर्तते ॥”

अपि च—

डिभमडिअं दोसद अडिअपि जइ डिअव पडिभाइ ।

जइ संडिअ अ दीसद सुकईण इमाओ पअईओ ॥ (*Vākpati, the Gaudāvaho, 66*)

किय—

कचित्सत्त्वेऽप्यर्थे प्रचुरवचनैरेव रचना

कचिद्रसु स्फारे कतिपयपदरपितरसम् ।

यथावाच्यं शब्दा. कचिदपि तुलयामिव धृता-

स्त्रिभिः कर्त्तारैव कविश्रमसन्दर्भनियमः ॥

चिक्छा

(Pp. 22-31)

काकादि व्यङ्ग्या

काकुः

स्वरः

विच्छेदः

प्रकरणादि व्यङ्ग्या

प्रकरण, अर्थ,

लिङ्गं, औचित्य,

देशः, काकुः

अभिनवादि व्यङ्ग्या

अभिनयः, अपदेशः, निर्देशः,

सहा, इतिहा, आकारः.

P 30

Pp. 30-31

काकुः Pp. 22-25

नियतप्रतिबन्धा

सार्कांक्षा-(आक्षेपगर्भा,
प्रश्नः, वितर्कः.)

निराकांक्षा

अनियतप्रतिबन्धा

अनन्ता- अभ्युपगमानु-

नयकाकुः, अभ्युपगोपहास-

काकुः etc.

अप्रतिबन्धा

एकगुणा, द्विगुणा,

त्रिगुणा, चतुर्गुणा.

स्वरा. Pp 25-26

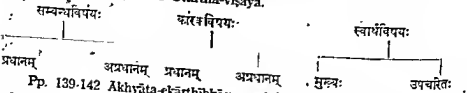
हृतादयः

उदात्तादयः

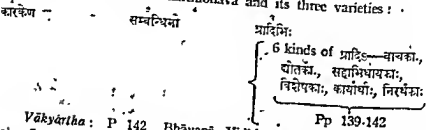
प्रपञ्चादयः.

On p. 133, under Upameya-samāsa, begins a long discussion on Upa-
māna and Upameya and the Upameya-samāsa, going upto p. 138.

Pp. 138-139 Taddhita-ekārthibhāva and its three varieties : 'Sambandha-
viṣaya, Kāraka-viṣaya and Svārtha-viṣaya.



Pp. 139-142 Akhyāta-ekārthibhāva and its three varieties :



Vākyaārtha : P 142 Bhāvanā, Vidhi and Pratibhā ; Mukṭaka, Yuga-
laka, Sandānitaka, Kalāpaka, Kulaka etc ; Kośa, Saṅghāta ; Prakaraṇa called
Avāntaravākyaārtha ; and Prabandha which is Mahāvākyaārtha. These are
varieties of Vākyaārtha or Ekārthibhāva.

The Prabandha is one like Subhadrāharana, Jānakiharana or Rāmā-
yana characterised by five Sandhis, 64 Sandhyaṅgas and the four Vṛttis.

Beyond this Prabandha-mahā-vākyaārtha, there is still another and fur-
ther Mahā-vākyaārtha which is the moral (Vidhūṣedha) suggested by the
Kāvya. Following Hari, Bhoja calls this also 'Śabda-brahman.

यस्य तद्रूपरामायणादिप्रबन्धार्थानामवधारणेन उपहितसंस्कारस्य 'रामवद' वर्तितव्यं, न
रावणवद' इत्यादिविधिनिषेधप्रतिभाविशेष उपजायते, स समस्तविषयवापी चतुर्वर्गकहेतुः परो
महावाक्यार्थः अर्थमूल्यां विपरिणतमनादिनिषेधमखण्डं शब्दब्रह्मेत्युच्यते ।

अखण्डः सैव वाक्यार्थः शब्दब्रह्मेति गीयते ।

शब्दब्रह्मणि निर्णायकं परं महाप्रियमव्यति ।

इदमाद्य पदस्थानं सिद्धिमोपानपर्वणाम् ।

इयं सा मोक्षमागानामजिज्ञासा राजपद्धतिः ॥ (वाक्यपदीयम् 1-16)

With this, the eighth chapter, is finished the grammatical eight-fold re-
lation between Śabda and Artha and with the next chapter Poetics proper
begins with the treatment of the four-fold poetic Sāhitya between Śabda and
Artha The chapter ends thus :

उक्ताद्यतल्लोऽयं पुनश्चतस्रः

शब्दार्थमन्वन्धमिदं कमेण ।

चतस्र एवायं वचोविज्ञेये

निषेधुपीस्ताः परिशीर्तयामः ॥

इति श्री महा + + गृ० प्र० सापेक्षशब्दशक्तिप्रकाशो नाम अष्टमः प्रकाशः

समाप्तः ॥

CHAPTER IX. Pp 144-265.

This chapter begins with the treatment of the last part of the Sāhitya, Doṣa-hāna, Guṇopādāna, Alamkārayoga and Rāsa-āviyoga. These alone are said to secure the Samyaktva of Vākya. First Doṣa-hāna is taken up and Doṣas are said to be of three kinds, of Pada, Vākya and Vākyaārtha. Bhāmaha and Daṇḍin on Doṣas are quoted. Then follows a grammatical digression as to the real nature of Padas and Padārthas in Vākya. Bhoja then gives a list of Vākya-dharmas, forty-eight in number :

Pradhāna, Śeṣa, Prayojaka, Aprayojaka, Nāntariyaka, Mukhya, Gauna, Vyāpaka, Laghu, Guru, Arthavāda, Anuvāda, Bheda-vivakṣā, Abeda-vivakṣā, Vyavahita-kalpanā, Upacāra-kalpanā, Tadbhāvāpatti, Yogytāpatti, Sambandhābādhana, Vikalpa, Samuccaya, Niyama, Niṣedha, Pratibandhu, Ōha, Bādha, Tantra, Prasanga, Āvṛtti, Bheda, Sāmānyātideśa, Viśeṣātideśa, Adhikāra, Adhyāhāra, Viparīṇāma, Vākyaśeṣa, Avadhu, Apoddhāra, Anirjāta praśna, Kriyāntara-vyudāsa, Līngādbheda, Līngādbheda, Śabdāntarādbheda, Śaktyādbheda, Śrutyādivinyoga, Śrutyādhilābala, Śrutyādikrama and Kramasambheda

These forty-eight are defined and illustrated both from Mīmāṃsā and Kāvya. The subject extends up to p 197. On p 180 there is a discussion on Vākyaśeṣa and Śrūtārthāpatti.

Pp. 197-8. The discussion on the reality of Padārthas in a Vākya closes with a long quotation from the Vākya-pādiya and Bhoja justifies the treatment of Pada-doṣas separately

तस्माद्युक्तैव पदगन्तोपनिस्तुगन्ति ।

The Doṣas then begin :

Doṣas

Of Pada : 16	Of Vākya : 16	Of Vākyaārtha : 16
Asādhū	Śabdahīna	Apārtha
Aprayukta	Punartuktumat	Vyārtha
Kaṣṭa	Apakrama	Ekārtha
Anārthaka	Bhinnavṛtti	Sasamāya
Anyārthaka	Yatibhṛṣṭa	Apakrama
Apustārthaka	Viśandhi	Khinnā
Asamartha	Vyākīma	Atimātra
Apratīta	Samkīrṇa	Paruṣa
Kliṣṭa	Garbhuta	Virasa
Gūḍhārtha	Apada	Hīnopamā
Neyārtha	Aśarīra	Adhukopamā

विच्छेदः Pp. 26-30

पदविच्छेदः

वाक्यविच्छेदः

यतिविच्छेदः

शङ्खलामतः

„ अन्यथात्वम्

पदे

परिवर्तकः

„ असमाप्ति

पादे

चूर्णकम्

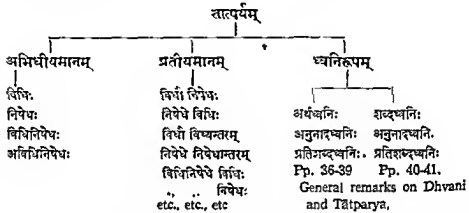
„ अनुचारणम्

अर्धे

स्थाने

Then प्रकरणादि and अभिनयादि; Vivakṣā ends on p. 31.

Tātparya : Pp. 31-42. 3 kinds : Abhidhīyamāna, Pratiyamāna and Dhvanirūpa.



Having spoken of Tātparya and Dhvani, Bhoja takes a few of his own introductory verses in chapter I of his *Sr. Pra.* on Śiva, Gaṇeśa and on his new Rasa theory and gives us a model exposition of their Tātparya. The verse अचिद्वन्नमेगलं etc., is especially commented upon at great length to yield many meanings, including the indication of the scope of the whole work. This goes from p. 42 to p. 54

Between pp. 55-65 is a *Sāstric* discussion on the difference between Upamā and Rūpaka and on Guṇa.

Pravibhāga : Pp. 66-75

प्रविभागः

पदे वाक्ये प्रवन्धे वा अस्य एतावतः शब्दस्य अयमर्थः; अस्मिन्नर्थे चायमेतावान् शब्द इति शब्दार्थयोः मित्यः सम्बन्धितया पृथक्त्वेन अवधारणं प्रविभागः ।

The chapter ends thus :

अभिधा (1) च विवक्षा (2) च तात्पर्यं (3) च विभागवत् ।

चतस्रः केवला ह्येताः शब्दसम्बन्धशक्तयः ॥

यापेक्षा यच्च सामर्थ्यमन्वयो यश्च तैर्मित्यः ।

ऐकार्थ्यं यच्च तात्पर्यस्य सहहायस्य शक्तयः ॥

उक्ताश्चतस्रः प्रथमाः क्रमेण क्रमादधान्याः प्रकटीक्रियन्ते ।

अखण्डवाक्यार्थविवेचकानां शब्दार्थमवित्यरिगुह्यहेतोः ॥

इति श्री महा + + शृ० प्र० केवलशब्दसम्बन्धशक्तिप्रकाशो नाम सप्तमः प्रकाशः समाप्तः ॥

CHAPTER VIII. Pp. 76-114.

This chapter begins with the treatment of the second set of Sambandhas between Śabda and Artha. The four considered in the previous chapter are called Kevala-śabda-śaktis. The four considered in this chapter are called Sāpekṣa-śabda-śaktis and they are Vyapekṣā, Sāmarthyā, Anvaya and Ekārthibhāva.

व्यपेक्षा P. 76—		
आभिधानिकी	नैयायिकी	नैवेधिकी
धृति आभिधानिकी	ऊह नैयायिकी	
समाख्या—	विपर्यय	वचननैवेधिकी
वाक्य—	विपरिणाम	असम्भव
विरुद्ध—	अप्याहार	विरोध
समुच्चय—	वाक्यदोष	Pp. 82-84.
अनिदेश—	व्यवहितकल्पना	
प्रसङ्ग—	अपोदार	
	वाक्यभेद	
Pp. 76-79.	Pp 79-82	परिसंख्या
		नियम
		असम्भवनियम
		विशेषप्रत्यक्षधृति
		Pp. 97-98

On pp 84-87 there is a discussion on Guṇa. Then *Anvaya* is taken up : three kinds of it with sub-classes, Śikta, Vaibhakta and Śakti vibhakta mayā. Pp 87-90.

There is a second discussion beginning on p 90 quoting largely from the *Vākyaṭpādīya*. It pertains to Abhihūtānvaya-vāda and Anvitābhīdhāna-vāda going up to p 96. On p 97 again begins the treatment of other varieties of Naiśedhikī vyapekṣā which ends with p 98.

Ākāṅkṣā . Pp 99-100

Sannidhi . Pp 101-103 . 2 kinds, Abhidhāna-viśaya and Abhidheya-viśaya.

Yogyatā . Pp 103-105 . 2 kinds, Mukhyārtha-dvāraka and Jaghānyārtha-dvāraka, with sub-classes

Sāmarthyā : Pp 105-130 Bheda, Samsarga and Ubhaya. Again the discussion on Abhihūtānvaya and Anvitābhīdhāna-vādas Pp 108-128.

Ekārthibhāva P 130 First is discussed its difference from Vyapekṣā Pp 130-131. On p 131 begins its treatment in all its varieties. Its varieties are three, Vākya-tulyārtha, Vākya-adhukārtha and Vākya-anyārtha, all the three comprising the various Samāsas, Taddhita, Akhyāta etc. On pp 131-133, the various kinds of Samāsas are given with illustrations.

<i>Of Pada : 16</i>	<i>Of Vākya : 16</i>	<i>Of Vākyaārtha : 16</i>
Sandigdha Viruddha Aprayojaka Deśya Grāmya Definition and Illustration of these on pp. 199-202	Onopamā Adhikopamā Bhinnaliṅga Bhinnavacana Śleṣādi guṇaviparīta Definition and Illustration of these on pp. 203-206.	Asadṛśopamā Aprasiddhopamā Niralambikāra Aśīla Viruddha Definition and Illustration of these on pp. 207-211.

The S. K. Ā is simply repeated here with the difference that while in the former work Bhoja leisurely defines each in a verse and explains each illustration with some Vṛtti, he hurries over this section in the Śr. Pra with brief prose renderings of the definitions of the S. K. Ā.

The Guṇa section begins on p. 211. निर्दोषस्य च काव्यस्य गरीरवस्तुन. (?) कामनीयकोपपत्तौ अयमुपायः बहुगुणोपादानम्, अलङ्कारयोगश्च । Vāmana's verse on Guṇa and Alamkāra—युवतेरेव ह्यं etc., is quoted. Of Guṇa and Alamkāra, the former is of greater importance. तत्र गुणोपादानालङ्कारयोगयोः गुणोपादानं गरीयः and Vāmana's verse on this point यदि भवति वपुस्तुन etc., is quoted. On this point, the S. K. Ā is brief but the Śr. Pra. slightly elaborates.

Guṇas

<i>Bāhya :</i> <i>Śabdaguṇas . 24</i>	<i>Ābhyāntara :</i> <i>Arthaguṇas . 24</i>	<i>Vauśeṣika guṇas ;</i> <i>Doṣa-guṇas</i>
The same 24 are Guṇas of both Śabda and Artha. They are . Śleṣa, Prasāda, Samatā, Mādhurya, Saukumārya, Arthavyakti, Kānti, Udāratā, Udāttatva, Ojas, Aurjitya, Preyas, Suśabdātā, Samādhī, Saukṣmya, Gāmbhīrya, Vistara, Samikṣepa, Sammutatva, Bhāvikā, Gati, Rīti, Ukti and Prauḍhi. pp. 211-223		All the three sets of 24 Doṣas given above in the Doṣa section are shown here to turn out to be Guṇas in certain circumstances. Pp 223-241.

On p. 242 begins a long discussion on Guṇa-vṛtti and Upacāra-vṛtti with other extraneous discussions also and it extends to the very end of the chapter on p. 264. The following is the end of the chapter :

तदेतद् दोषहानं च गुणोपादानमेव च ।

ज्ञात्वा कुर्वन् कवि काव्यं प्रेत्य चेह च नन्दति ॥

निर्दोषं गुणवदस्य सलंकारं रसान्वितम् ।

मतां वसति चेत्सु वचः, स दिवि मोदते ॥

इत्येव दोषपरिवर्जनया गुणानामावर्जनेन च किलोभयथान्तरद्वयः ।

काव्ये यथायथमलंकृतियोग उक्तः तत्रैव बाह्यमथ तं कमशोऽभिधास्ये ॥

इति श्री महाराज + + ३० प्र० दोषहानगुणोपादानप्रकाशो नाम नवमः प्रकाशः समाप्तिमगमत् ॥

CHAPTER X. Pp 265-352

This chapter is devoted to Alamkārayoga, the addition of figures अथ अपालदोषस्य उपात्तगुणस्य च काव्यशरीरस्य चारुवोक्तप्रमिदये प्रसक्तलोऽलंकारयोग इच्यते । Some general remarks on the three kinds of Alamkāras,—Bāhya (Śabda), Abhyantara (Artha) and Bāhyābhyantara (Ubhaya), with the simile of three kinds of toilet of women

, On Alamkāras also, there is no substantial difference between the S K A. and the *Sr. Pra*. The treatment in the latter is briefer and has some minor differences. See Alamkāra section and special section on the S K A and the *Sr. Pra*.

Alamkāras

Bāhya (Śabda) 24	Abhyantara (Artha) 24	Bāhyābhyantara (Ubhaya) 24.
Jāti, Gatī, Rīti, Vṛtti, Racanā, Ghaṭanā, Mudrā, Chāyā, Yukti, Ukti, Bhaṭti, Paṭhuti, Śravatva, Prekṣatva, Abhineyatva, Adhyeyatva, Vākovākya, Praśnottara, Prahelikā, Gūḍha, Citra, Śleṣa, Yamaka & Anuprāsa	Jāti, Sūkṣma, Sāra, Samāhita, Bhāva, Vibhāvanā, Hetu, Ahetu, Sambhava, Virodha, Dṣṭānta, Vyatireka, Anyonya, Parivṛtti, Mihta, Vitarka, Smaraṇa, Bhrānti, Upamāna, Anumāna, Arthāpatti, Abhāva, Āgama and Pratyakṣa pp 296-324	Upamā, Rūpaka, Sāmānya, Samśaya, Samādhī, Samāsokti, Sahokti, Samuccaya, Tulyayogitā, Leśa, Apahnuti, Aprastutaprasamsā, Utprekṣā, Arthāntaranyāsa, Dipaka, Parikara, Krama, Paryāya, Atiśaya, Akṣepa, Viśeṣa, Śleṣa, Bhāvika and Samsṛṣṭi.
Each has six varieties. Pp 266-296	There are some general remarks at the end	Pp 324-351.
At the end, there are some general remarks on these Śabdālamkāras		

The chapter ends with a praise of Samsr̥ṣṭi as the greatest Alamkāra. Next to it comes Ubhayalamkāra, next Arthālamkāra and last Śabdālamkāra.

चतुर्विंशतिरित्येताः क्लेशोभयसंश्रिताः ।

कान्यालंकृतयः प्रोक्ताः यथावदुपमादयः ॥

इदं हि चा(हीवा)दिभिः शब्दैः सादर्यादिः प्रतीयते ।

अथोऽस्मात्सूरयः ग्राह्यस्मयान्कृतोत्तीर्णाः ॥

अलंकृत्या यास्त्वह शब्दसंभवाः

ततोऽर्थभूपाभ्यधिकं प्रकृष्यते ।

ततोऽभिहूयामुभयोरलंकृति

वदन्ति संसृष्टिरतोऽपि शोभते ॥

इति ध्रौमहा + + २० प्र० उभयालंकारप्रकाशो नाम दशमः प्रकाशः समाप्तः ॥

CHAPTER XI. Pp. 352-449.

Thus is the most important chapter of the *Śr. Pra.* It deals with the last and the gréatest aspect of Sāhitya, viz., *Rasa-aviyoga*. Here it is that Bhoja expounds his new theory of Rasa

Synthesis of all Rasas in Prema; Śrīngāra is the only Rasa; enumeration of the 49 Bhāvas which are born of Śrīngāra; criticism of the ideas on Rasa traditionally handed down Ahamkāra-Abhimāna-Śrīngāra is the only Rasa. Not Rasa from Bhāva but Bhāvas from Rasa. Pp. 352-356.

Three aspects of Rasa, Prakṛṣṭa, Bhāvarūpa and Abhāsa. Rasāviyoga, in Vākya and Prabandha by the three ways of Doṣabhāna, Guṇopādāna and Alamkārayoga. Guṇa and Alamkāra and Rasa also are only Alamkāra and hence Nānālamkāra-samsr̥ṣṭi is the one means of Rasāviyoga Pp. 356-7. Daṇḍin is quoted and followed on the point that Guṇa and Rasa also are Alamkāra.

Samsr̥ṣṭi is the only Alamkāra; its two varieties, Pradhāna-aṅgabhāva and Samakakṣyatā. There is some grammatical discussion here based on Daṇḍin's own observations on the Utprekṣā verse लिप्यतीव तमोऽज्ञानि etc. pp. 357-365.

P. 365 : Guṇas are also Alamkāras. P. 366 : Rasas also Alamkāras. The new Ahamkāra theory of Rasa with three Koṭis,—Ahamkāra, Rasa and Preman characterised respectively as Pūrvakoṭi, Madhyamāvasthā and Uttarakoṭi; upto p. 368

Pp. 368-9. The explanation of the difference from one another of Rasavat, Preyas and Ūrjasvi on the basis of their etymology; these three are both Rasas and Guṇas. They are Rasas when they attain climax (*Yuktoṭkarṣa*) and Guṇas when they are not so (*Ayuktoṭkarṣa*). As Guṇas they are called Bhāvika, Preyas and Aurjitya Bhoja takes a verse of Daṇḍin as the basis for this interpretation. Pp. 369-370. Etymological significance of the name Rasavat. Pp. 370-371. Vibhāvas, Ambhāvas and Vyabhicārins are not

Alamkāras ; they are factors producing the Alamkāra called Rasa P 372
Three kinds of Alamkāras,—Svabhāvokti, Vakrokti and Rasokti. Pp 372-376 : illustration and explanation of the eight Rasavadalamkāras according to Daṇḍin and his illustrations.

Pp. 376-381. Criticism of Bharata's doctrine of four subsidiary Rasas from four main ones and Bhoja's view that all the 49 Bhāvas, even in the state of Prakaraṣa, are alike born of the one Rasa of Ahamkāra-Śṅgāra Criticism of the view that Rasas are only eight. Four new Rasas pointed out : Sānta, Preyān, Uddhata and Udātta. The possibility of all Bhāvas becoming Rasas as held by Rudraṭa accepted by Bhoja Though Rasa is only one, viz, Ahamkāra, the 49 Bhāvas born of it can be called Rasa in their developed state which forms the Madhyamāvasthā of the Ahamkāra rasa

Pp. 381-382 Statement of Bhoja's theory of one Ahamkāra-rasa.

Pp. 382-385. Explanation with simile and illustration of how Vibhāvas, Anubhāvas and Vyabhicāras develop Rasa Pp 385-386 The various stages of the developed Rasa,—Niṣpatti, Upacaya, Rasa-sāmānya and Rasa-viśeṣa-niṣpatti. Pp. 386-388 The various stages of Bhāva, Rasa, Abhāsa, Utkanṭhā, Abhiṣanga, Nirvṛtti, Utpāda, Abhivṛddhi, Sthāyia, Bhāva-viśeṣa, Rasa-viśeṣa and Abhāsa-viśeṣa.

Pp 388-410 Nāṇālamkāra-samsṛṣṭi, Alamkāra-samkara and its varieties ; Guṇa-samkara, Rasa-samkara, Alamkāra-samkara, Guṇa-rasa-samkara, Guṇālamkāra-samkara and Rasālamkāra-samkara.

P 389. Two kinds of Guṇas, Sollekha and Nirullekha

P. 410 Rasāviyoga in Vākya ends here. " सोऽयं वाक्यवि[शेषो] रसावियोग उक्तः ॥ "

Then begins Rasāviyoga of Prabandha through the avoidance of flaws and the addition of Guṇas and Alamkāras of the Prabandha as a whole Bhoja thus speaks of Doṣas, Guṇas and Alamkāras of larger scope pertaining to the Prabandha as a whole

Pp 410-411. Prabandha-doṣa-hāna

P 412. Different kinds of Prabandha enumerated

Prabandha

<i>Prekṣya</i> 24 kinds	<i>Śravaṇa</i> 24 kinds
Nāṭaka, pp 412-415	Aldiyāyikā, pp 427-428
Prakaraṇa, pp 415-417	Nidarśana, p 428
Ihāmṛga, p 417	Pravahlukā, p 428
Vyāyoga, p 417.	Manthullukā, p 428.

<i>Prekṣya : 24 kinds</i>	<i>Śrava : 24 kinds.</i>
<p>Samavākāra, pp. 418-419. Dīpa, pp. 419-420. Utsrṣṭikāṇka, p. 420 Bhāṇa, p. 420. Prahasana, pp. 420-421. Vithī, p. 421. Nāṭikā, p. 421. Saṭṭaka, pp. 421-422.</p> <p>These are the twelve kinds of Vākyārthābhīnaya.</p> <p>Śrīgadita, p. 422. Durmālikā, p. 423 Prasthāna, p. 423. Kāvya, p. 423. Bhāṇaka, pp. 423-424. Bhāṇikā, p. 425 Goṣṭhī, p. 425. Hallisaka, p. 425. Nartanaka, p. 425. Prekṣanaka, p. 425 Rāsaka, p. 425. Nāṭyārāsaka, pp. 426-427.</p> <p>These are the twelve kinds of Padārthābhīnaya.</p>	<p>Maṇikulyā, p. 428. Kathā, p. 428. Parikathā, p. 428. Khaṇḍakathā, p. 428. Upakathā, 428-429. <i>Bhāṭakathā</i> (Guṇāḍhya's), p. 429. Campū, 429. Parvabandha (<i>Mahābhārata</i>) p. 429. Kāṇḍabandha (<i>Rāmāyana</i>) p. 429. Sargabandha, p. 429. Āśvāsakabandha, p. 429. Sandhubandha, p. 429. Avaskandabandha, p. 429. Kāvyaśāstra, p. 429. Śāstrakāvya, pp. 429-430. Kośa, p. 430 Saṅghāta, p. 430. Samhitā, p. 430 Sāhityaprakāśa, p. 430. (Bhoja's own <i>Śr. Pra.</i>)</p>

These are each defined and illustrated with the mention of many rare and lost works. On *Daśarūpaka*, the first ten types of Drama, Bhoja only reproduces Bharata's definitions.

Pp. 430-431 Enumeration of the Guṇas and Alankāras pertaining to Prabandha as a whole. Pp. 431-446 Explanation and illustration of these in three sets as applied to Śabda, Artha and both

P. 447 In the end is quoted Daṇḍin's definition of Mahākāvya from which Bhoja derives these Prabandha-guṇas and Prabandha-alankāras. Pp. 447-449 Then a quotation from Bharata's description of drama (*NS XXI*, ślo. 107, etc. Kāśī Edn.) is given to which Bhoja adds a few verses of his own, making some general remarks on the nature of dramatic varieties. Thus ends this chapter on p. 449 dealing with Rasa-aviyoga, first in Vākya and

then in Prabandha, through the three-fold process of Doṣa-hāna, Guṇādāna and Alambkāra-yoga.

वाक्यप्रबन्धानुगतोऽयमुक्तो

मया समासेन रसावियोगः ।

अथेह येऽर्था न विवेचिताः पृथग्

विभज्य ते केचिदुदाह्रियन्ते ॥

इति महाराज + + + श० प्र० रसावियोगप्रकाशो नाम एकादशः प्रकाराः समाप्तिमगमत् ॥

CHAPTER XII Pp 450-553

The chapter opens with the description of Nāṭaka with verses taken from Bharata. The chapter is devoted to the study of the structure and technique of drama which consist of -

I (1) Five Ārambha-vidhis.

(2) „ Arthaprakṛtis

(3) „ Avasthās

(4) „ Samsthās

(5) „ Samavasthās.

(6) „ Sandhis

(7) „ Vṛttis

(8) Four (five ?) Pravṛttis

(9) 24 Pravṛtti-hetus

First '64'

II. (1) Ten Lāsyaṅgas

(2) Thirteen Vithyaṅgas

(3) Sixteen Vṛtṭyaṅgas

(4) Twenty-one Sandhyantaras.

(5) Four Patākāsthānas

Second '64'.

III Sixty-four Sandhyangas

Third '64'.

IV Sixty-four Kāvya-lakṣaṇas.

Fourth '64'.

P 452 Five Ārambha-vidhis

Pramāṇa Yukti, Ukti, Dṛṣṭa, Nidarśana and Arthūpatti

Prameya . Dharma, Artha, Kāma, Loka, (?) and Lokayātrā

Vimarsa : Karmanām ārambhopāya, Puruṣadravya-sampat, Deśakāla-vibhāga, Vinipāta-pratikāra and Kārya-siddhi.

Nirnaya : Anupalabdhasya Jñānam, Upalabdhasya Niścaya-balādhānam, Advaidhasya Saṁśayacceda (?), Ekadśadrṣṭasya Viśeṣopalabdhī and Viparyaya-cikitsā.

Pravṛtti : Alabdha-lābhāṛthā, Labdha-paripālanāṛthā, Rakṣitābhivṛddhy-
arhā, Vardhitopayogāṛthā, Upayoga-paryāptyarhā.

Pp. 452-455. *Five Arthaprakṛtis* : Bija, Bindu, Patākā, Prakārī and
Kārya. Definition and illustration of these.

Pp. 456-457. *Avasthā*, *Samsthā*, and *Samavasthā* explained as action aid-
ed by divine agency (*Daiva*), by pure human endeavour (*Pauruṣa*) and by
both. Each of these three have five stages.

Five Avasthās : Ārambha, Prasava, Udbheda, Kiñciccheṣa and Samāpti.

Five Samsthās : Prārambha, Prayatna, Prāpti-sambhava, Niyata-pha-
laprāpti and Phalayoga

Five Samavasthās : Prārthanā, Lābha, Śamyoga, Nāśa and Prāpti.

अत्र लभनामयोः देवस्य प्राधान्यम्, प्रार्थनासंयोगयोः पौरुषस्य; संप्राप्तां देवपौरुषयोः ॥

Pp. 457-8. *Five Sandhis* : Mukha, Pratumukha, Garbha, Vimarśa and
Nirvahaṇa.

P. 459. *Five Vṛttis* : Kaiśiki, Ārabhaṭi, Sāttvatī, Bhāratī, and Mīśrā.

Pp. 459-465. To make up the number sixty-four Bhoja must have given
five *Pravṛttis* but he gives only four. The four *Pravṛttis* are Paurastya, Auḍh-
ramāgadhi, Dākṣiṇātyā and Avanti. Other views on other kinds of *Pravṛttis*
are here mentioned.

Twenty-four *Pravṛtti-hetus* : Deśa, Kāla, Pātra, Vayas, *Avasthā*, Śakti,
Sādhana, Abhupraya, Vyatyāśa, Vipannāma, Nimitta, Abhigama, Saṅgrāma,
Viḥāra, Upahāra, Chāla, Chadma, Āśrama, Jāti, Vyakti, Vibhava, Prakṛma,
Sakṛma and Viprakṛma. On P 465 ends the treatment of the first set of
sixty-four items.

Pp. 465-469. Ten *Lāsyāṅgas* with definitions and illustrations.

Pp. 469-477. Thirteen *Vithyaṅgas* with definitions and illustrations.

Pp. 477-480. Sixteen *Vṛtṭyaṅgas* with definitions and illustrations.

Pp. 480-487. Twenty-one *Sandhyantaras* with definitions and illustrations.

Pp. 487-489 Four *Patākāsthānas* with definitions and illustrations.

These constitute the second set of sixty-four.

The Sixty-four *Sandhyaṅgas*. Some general remarks on the purpose of
these according to Bharata. The *Āṅgas* of each of the five *Sandhis* are enu-
merated, defined and illustrated from dramas. Pp. 489-524.

The Sixty-four *Lakṣaṇas*. Pp. 524-532. Vide my paper on *Lakṣaṇa*,
JOR. Madras, VI, pp 70, 71, 81, 82.

In this chapter many rare and lost dramas are quoted.

The chapter ends as follows :

एतानि कव्यस्य विभूतयानि प्रायश्चतुष्पष्टिदशहृतानि ।
 प्रबन्धशोभाकरणाय तज्जैः सम्यक् प्रयोज्यानि यथारसानि ॥
 उदाहृता नाटकनाटिकादौ इयं चतुष्पष्टिचतुष्टयी या ।
 रमाविरोधेन निबन्धनीया कथामु कव्येषु च सा महद्भिः ॥
 भक्तीः द्वादशधा पृथक्पृथगिनाः सचिन्त्य शब्दार्थयो.
 साहित्यस्य च शब्दगामनविदा कार्यः प्रवन्दे धमः ।
 कीर्तियाविदनद्वरी हि विदुषां रोदोऽपि ग्राहते
 वाङ्मय लोकाभ्यामप्यम तदमी तावत्किञ्चिदप्यसते ॥

इति श्री + + + गृ० प्र० प्रबन्धान्नचतुष्पष्टिचतुष्टयप्रकाशो नाम द्वादशः प्रकाशः ॥

Vol II of the Ms of the *Sr Pra* closes with this twelfth chapter. Pp 553.

CHAPTER XIII

Vol III, Pp 1-33

P. 1. Four kinds of Śrngāra pertaining to the four Puruṣārthas, Dharma, Artha, Kāma and Mokṣa.

Pp. 1-8. The Vibhāvas, Anubhāvas and Sañcārinis of the forty-nine Bhāvas beginning with Rati

P. 9 Two kinds of Rati, Sambhoga and Vipralambha

Pp. 9-33. Nine kinds of Rati : Naisargiki, Sāmsargiki, Abhiyogiki, Adhyātmi, Aupamāni, Vaiṣayiki, Sāmprayogiki and Ābhumāni

Each of these has five stages, Janma, Anubandha, Pravṛddhi, Samvṛtti and Anuvṛtti. Each of these (nine×five, forty-five) are illustrated. The nine kinds of Rati are given with illustrations in S.K.A. V. Pp. 515-520. The chapter ends on p 33 with these verses.—

सप भावो रतिर्नाम कामकल्पदुमादुरः ।
 नाहदादुरकन्दश्च द्विप्रकाशोऽपि दर्शितः ॥
 भावान्तरेभ्यः सर्वेभ्यः रतिभावः प्रकृष्यते ।
 कविवर्गैस्ममग्नोऽपि तमेनमनुधावति ॥

विस्मयममर्गमुल्लैः प्रभेदैः जन्मानुबन्धातिशयादिभिः ।
 इदं विनिश्चित्य निवेशयन्त कवी . दल (?) कवयो लभन्ते ॥

इति श्रीमहा + + गृ० प्र० रतिप्रकाशो नाम त्रयोदशः प्रकाशः समाप्तः ॥

CHAPTER XIV. Pp 34-83

The illustrations for all the forty-eight Bhāvas in their five stages of Janma etc.

P. 162 The chapter ends thus with the treatment of both kinds of Ālambana-vibhāva The S.K.Ā. deals with the classification of Nāyikās on pp 592-602.

इति प्रपद्यः कथितोऽङ्गनाना
कमास्वकीयादिविभेदभिन्नः ।
चतुष्प्रकारं तमसुं निबध्नन्
कविश्चतुर्वर्गफलं लभेत् ॥

Cf S K Ā. V. Kārikās 110-120 and Vṛtti with Illustrations on pp. 592-602.

तथा तद् (तदेतत्(?)) भवस्वं भुवनजयिनः पुष्पधनुषः
मनुष्याणामेकं तदिदममम (मम् ?) - - - तफलं ।
इदं तत्सौन्दर्यानां कुलभवन्मायं त्रिभुवने
यदेकः (के ?) तास्योपहितमहिमानो मृगदशः ॥

इति ध्रुमदा + + + + + रत्नालंयनविभावप्रकाशो नाम पञ्चदशः प्रकाशः ।

CHAPTER XVI.

Pp 163-207 *Uddīpana Vibhāvas*.

1 Rtu . Six. Each has four stages, Sandhi, Utpatti (Śaiśava is the name given by Rājaśekhara), Prauḍhi and Avasiti (Anuvṛtti according to Rājaśekhara) Illustration of these four stages of the six seasons, pp. 163-173.

2 Other Uddīpanas, like Mālya, Angarāga etc., and their illustrations. Pp. 173-178.

3. Deśa : Grāma, Pattana, Upavana, Kāntāra, Parvata, Sarit, Sāgarādi. Illustrations upto p. 183.

4. Kāla . Rātri etc Illustration upto p 191

कृत्यप्रकर्षणैरभिः इतिहासोपवर्जनैः (पवर्जनैः) ।

देगकालोपयोगिभिः पितवन्ना प्रदीप्यते ॥

नात परतरे पुण्यधनुस्नोक्षमायुषम् ।

कृत्यप्रकर्षणादीनां यदेतद्, रामणीयम् ॥

कृत्यप्रकर्षणं तथेतिहासः कथितमिदं महं देगकालभेदः ।

पृथगनभिहितं कदाचिन्नाग्रप्रवृत्तिः (म) पमथोपदर्शयामः ॥

5 The 64 Arts—Catuṣṣaṣṭi-kalīs. These sixty-four are Mūla kalīs. They fall into the following classes, Karmāśrayas 24, Dyūtāśrayas 20. (Nirjīvas 15, and Sajīvas 5), Śayanopacāṅkīs 16 and Uttara-kalīs 4.

There are other numerous Avāntara-kalīs dealt with in works devoted to them but Bhoja says that he omits them lest his work should grow bigger still.

Twenty-four Karmāśrayas :

Gīta, Vāditra, Nṛtta, Nāṭya, Citra, Pustakarma, Patracchedya, Lipi-jñāna, Vacanakauśala, Varcaśanya, Mīlyavidhī, Gandhayukti, Āsvādyavidhāna, Rañjanavidhāna, Ratnaparīkṣā, Sīvyā, Upakaraṇakriyā, Ajīvajñāna, Tiryagyonickitsita, Māyākṛta, Pāṣanda-samūya-jñāna, Kridākauśala, Samvāhana, and Śarīrasamskāra-kauśala

Fifteen Nirjīvas

Āyaprāpti, Rakṣāvidhāna, Rūpasamkhyā, Kṛyāmārga, Jivagrahaṇa, Nayajñāna, Karanajñāna, Citrācitravidhī, Gūḍharāṣi, Tulyābhīhāra, Kṣīpragrahaṇa, Anuprāpti, Lekhasmṛtyarukrama, Cchala vyāmohana and Graha-nādāna.

Five Sājīvas Upasthāna-vidhī, Yuddha, Tata, Gata and Nṛtta

Sixteen Śayanopacārikis Śrī-puruṣa-bhāva-grahana, Svarāgaprakāśana, Pratyanga-dāna, Nakha-danta-vicāra (two) Nīvisraṁśana, Guhyasparśa-ānulomya, Paramārtha-kauśala, Harṣana, Samānārthatā, Kṛtārtha-protśāhana, Mṛdu-krodha-pravartana, Krudhha-prasādāna, Supta-aparityāga, Carama-svāpa-vidhī and Guhya-gūhana

Four Uttara-kalās Sāśrupātam ramanasya vikṣaṇam, Svayam śapathakriyā, Prasthītānugamaṇam and Punar-nirīkṣaṇam

Pp 192-204 Illustration of these sixty-four Kalās

6 Vayas Four Avasthās Sandhī, Utpatti, Praudhī, and Atipraudhī Illustrations on pp 204-205

Pp. 205-207. Vayasyopadeśa, Sandeśa, Upacāra, Darvasampat, Upacārasmaraṇa.

The chapter ends thus .

कलाविचारप्रसुता अपि प्रकाशिताः ।

आदिप्रवृत्तौऽप्येऽपि लक्षणीया विचक्षणैः ॥

सञ्जीवनमनःस्य सुखाय (त) नमात्मन ।

कृत्वादीनामिय मज्जि शृङ्गारस्यापि जीवन् ॥

उपनिषदुपदिष्टा नैयमुद्दीपनानां त्रिभुवनविजयासां वैजयन्ती स्मरस्य ।

नदुपहिनविशेषोद्बोधस्स्कारजन्याननुपदमतुभावात्तानेव समावयाम ॥

इति श्री + + + शृ० प्र० उद्दीपनविभार्थप्रकाशो नाम षोडशः प्रकाश समाप्तः ॥

CHAPTER XVII Pp 208-236.

Anubhāvas

इदानीमनुभाव व्यवस्थास्थाम् । तत्र विभार्थं प्रबुद्धस्स्कारस्य नयकादे. के स्मृतीन्लक्ष्णे-प्रयत्नजनमान- मनोवागुद्दिशरीरारम्भा- तेषुभूयमानत्वाद रत्यादिनामनन्तभवनानां अनुभावाः ।

Yide S. K. A. V. 543, pp 477-478

The chapter closes thus .

एते रत्यादयो भावा शृङ्गारव्यक्तिहेतवः ।

कार्त्स्न्यादेकोनपञ्चाशन् प्रकाशिताः ॥

जन्मानुबन्धानिशयसंपर्कानुगमा [६] इति ।

युज्यते सर्वभावेषु वर्गयोर्हमयोरपि ॥

यदपि च कथितं प्रकर्षणाय भवति रसो रतिविस्मयादिरेव ।

तदपि न समञ्जसं प्रकृत्याः प्रतिनिजभेदममी हि सर्व एव ॥

इति महा + + + शृ० प्र० हर्षादिभाव पद्यक (प्रपञ्च or अवस्थापद्यक) प्रकाशो
नाम चतुर्दशः प्रकाशः समाप्तः ॥

CHAPTER XV. Pp. 84-162

P. 84 Rati is taken up for special treatment with elaborate exposition of its Vibhāvas etc., in all their infinite varieties.

Two kinds of Vibhāva,—Ālambana and Uddīpana. Ālambana of two kinds,—Nāyaka and Nāyikā. Four main kinds of Nāyaka.

Guna : Twenty-four : high pedigree etc. Men are of three kinds in respect of this Guna,—Uttama, Madhyama and Adhama. See Bharata, XXXIV Kasi Edn

Prakṛti : Sāttvika, Rājasa and Tāmasa.

Pravṛtti : Anukūla, Dakṣiṇa, Sātha and Dhr̥ṣṭa

Pāṅgraha . (Number of wives) Asādhārāṇa like Rāma and Sādhārāṇa.

Pp. 85-88. Illustration of these twelve varieties of men.

P. 88 When this twelve-fold classification is applied to the first and major four-fold classification of heroes we get 104 kinds of men. Dhīrodātta 8 plus Uddhata 44 plus Lalita 44 plus Praśānta 8=104 Pp. 88-111. Illustration of these 104 types. See S.K.A. pp. 405 and 589-592 for an enumeration and illustration of these types.

नायकस्तत्र गुणतः उत्तमो मध्यमोऽधमः ।

प्रकृतेः गार्त्त्विकः स स्वात् राजनस्तमोगतया ॥

साधारणोऽनन्यजातिः स विज्ञेयः परिग्रहन् ।

उद्दता स्मृतिः शान्तः उद्दतो धर्मवर्जितः ॥

शरीरं धृष्टोऽनुलम्ब्य दक्षिण्य प्रवृत्तः ॥

Some mixed varieties are then given. Endless is the variety of character.

एवमन्येऽपि विज्ञेयाः भेदा ममंस्तो मिथः ।
चतुर्णामपि लक्ष्येषु नायकानां मनीषिभिः ।
धोरोदात्तादिभेदेन चतुरश्रतुरोऽपि च ।
चतुस्त्रातविधान्वेति नायकान् स कवि कविः ॥
परिग्रहप्रवृत्तिभ्यां गुणप्रकृतियोगतः ।
चातुर्विध्यस्य धैर्यस्य नायकत्वं नियम्यते ॥

इति निगदित एष नायकानां अष्टममङ्गिमनोहरः प्रपञ्चः ।
निजनिजपटुमङ्गिमङ्गलानां बहुविधभेदवतीमतोऽर्धभाष्ये ॥

P. 111 *Nāyikās* Four main kinds Svakiyā, Parakiyā, Punarbhā and Sāmānyā The first two are then divided into .

Uttamā, Madhyamā and
Kaniṣṭhā,
Uḍhā and Anūḍhā,
Dhīrā and Adhīrā, and
Mugdhā, Madhyamā and Pra-
galbhā.

Pp 112-114 illustrations of these varieties.

Punarbhā Akṣatā, Kṣatā, Yātāyātā and Yāyāvarā.

Sāmānyā : Uḍhā, Anūḍhā, Svayamvarā, Svairipī and Veśyā The last, Veśyā is of three kinds, Gaṇikā, Vākāṇī and Rūpāṇī. By the mixture of the various sub-classes we get a total number of 143 *Nāyikās*, शिचत्वारिंशच्छत, in the first class called Svakiyā All these 143 are illustrated at the end of which, the following verses summarise (P. 139)

शतमेतन् स्वकीयानां शिचत्वारिंशदुत्तरम् ।
उत्तमादिविभेदेन नायिकानामुदाहृतम् ॥
भुक्तिप्रवृत्तिनो धर्मं तयार्योऽपत्यलक्षणः ।
प्रायो विलम्बजः काम- स्वकीयास्तेव तिष्ठति ॥
गुणपरिणयधैर्यधैर्यमुग्धाभियोग-
व्यतिकरपरिपाटया वितृप्तोऽयं प्रकारः ।
निजयुवतिषु सम्यक् धर्मकामार्थहेतोः
अमुमथ परकीयासूक्ष्मवर्गीतयामः ॥

Pp 139-160 Mixed varieties of the Parakiyā, 143, and their illustrations

एव पुनर्भूतानान्ययोः यथासमवमुत्तमा (दि)भेदोऽभ्युहनीयः ।

P. 161. Another classification of *Nāyikās* Vāsakasajjā, Abhisārikā, Vipralabdā, Khanḍitā, Kalahāntarītā, Proṣitapatikā, Virahokanṭhitā and Svādhīnapatikā.

Illustrations of the Anubhāvas of Manas, Vāk, Buddhi and Śarīra up to p 210

1. Mana-ārambha-anubhāvas : Bhāva, Hāva, Helā, Śobhā, Kānti, Uddipti, Mādhurya, Dhairya, Prāgalbhya, Audārya, Sthairya and Gāmbhīrya.—12. Vide Bharata's *N.S.* XXIV. p. 271, śl. 24. Sthairya and Gāmbhīrya are added by Bhoja from *N.S.* XXIV. 31.

2. Vāgārambhas : Ālāpa, Pralāpa, Vilāpa, Anulāpa, Sallāpa, Apalāpa, Sandeśa, Atideśa, Nirdeśa, Upadeśa, Apadeśa and Vyapadeśa.—12.

3. Buddhyārambhas : $3 \times 4 = 12$

<i>Riti</i>	<i>Vṛtti</i>	<i>Pravṛtti</i>
Pāncālī	Bhārati	Paurastyā
Gauḍī	Arabhaṭī	Uḍhramāgadhī
Vaidarbhi	Kaiśikī	Dākṣiṇātyā
Lāṭiyā	Sāttvikī	Āvantiyā

4 Śarīrārambhas : Līlā, Vilāsa, Vicchitta, Vibhrama, Kilakiñcita, Mottāyita, Kuṭṭamita, Bibboka, Lalita, Vihrta, Kriḍita and Keli—12 Vide Bharata's *N.S.* XXIV. p. 270. Kasi Edn. Bharata gives only ten and Bhoja adds the last two for which Śingabhūpāla criticises him. See also *S.K.A.* V. 42. p. 478.

For the first set of twelve Mana ārambhas, see Bharata's *N.S.* XXIV, p. 270. Śls. 7-11 ; p 271. Śls 24 and 31 Bharata gives them in three separate sets. For the Vāgārambhas see *N.S.* XXIV. p. 273. Śls. 49-51. Twelve Vānmārgas or Mārgas of Vācīkābhunaya according to Bharata. Bharata did not speak of Vṛtti and Pravṛtti as Anubhāva or Buddhyārambhānu-bhāva. Śingabhūpāla follows Bhoja and Bhoja himself follows Rājaśekhara.

Illustrations of these up to p. 220, except the last, Śarīrārambha Riti, Vṛtti, and Pravṛtti on pp. 211-220

मनोवाग्बुद्धिजार्म्भाः कर्मेणैते प्रदर्शिताः ।

अतः शरीरजार्म्मप्रकारोऽयं प्रपञ्च्यते ॥

मनोवाग्बुद्धिजन्मानः आरम्भास्तु सदृशम् ।

भरतदिप्रणीतान् किन्त्वर्द्धेन प्रदर्शिताः ॥

नीलसदृशोऽभरूपोऽलम्बिक्यवा (हा) र्मेः ।

भूतारकानुदविचंचित्तवीक्षणानि ॥

पदविशदेव च दृगो भरतप्रणीताः

वाग्व्यक्त्योपररूपार्थमप्युद्दिश्यन्ते ॥

Śarīrārambhas : pp. 221-236.

Visarga, Vinigūhana and Sandaṣṭaka with illustrations

1. Adharārambhas Bharata VIII 135-140.
2. Kapolārambhas Bharata VIII 130-134
3. Hāsārambhas · The six kinds of Hāsa in Bharata VI
4. Bhrūkarma Bharata VIII 114-123
5. Tārākarma · Bharata VIII 93-100
6. Akṣiputākarma Bharata VIII 106-113
7. Drṣṭiprakāras : Bharata VIII 101-105

Then are given 36 Drṣṭis, Kāntā etc Bharata VIII. 37-91. The chapter ends thus :

मनोवानुदिज्ञा ये च ये चारम्भाः शरीरजाः ।
 अनुभावानुभासो (?) ते यथा प्रदर्शिताः ॥
 भावाः संचारिणो ये च स्थायिनो ये च सार्वकः ।
 सविभावानुभावान्ते शृङ्गारस्य प्रकाशनाः ॥
 प्रकृतिभवं (प्रकृतिज) मन्तोऽभिमानजनं समनुभावविभाववर्गं ।
 स्वमवसरमुपेयिदलुपान्ते नृपतिमिवाधिकृतेन (दु) नीतिसर्गं (नीतिवर्गः) ॥

इति महा + + श + प्र० + अनुभावप्रकाशो नाम सप्तदशः प्रकाशः समाप्तः ॥

With chapter XVII, a section begun in chapter XV closes. In chapters XIII and XIV, the 49 Bhāvas were given and then Bhoja proceeded to enumerate and illustrate the varieties of the Vibhāvas and Anubhāvas with reference to one Bhāva, namely, Rati, and this subject finishes with chapter XVII. The chapter ends with the two verses, given above, on the general Rasa theory of Bhoja that all the 49 Bhāvas with their Vibhāvas and Anubhāvas only serve to heighten the inner inborn Śṛṅgāra of Ahaṁkāra.

CHAPTER XVIII Pp 237-264

With this chapter begins a section which ends with chapter XXI. These four chapters deal with the four Śṛṅgāras of Dharma, Artha, Kāma and Mokṣa. Chapter XVIII Dharmaśṛṅgāra.

Definition of Dharma

तत्र धर्मो नाम धृतिमृत्तिविहितत्वात् ।

It is of three kinds, Pravṛtti, Nivṛtti and Niyama. Pravṛtti is of ten kinds, being done by Vāk, Manas and Kāya (4 plus 3 plus 3 = 10)

Vāk (Speaking) Hita, Priya, Satya and Āpta

Manas (Thinking) Āstikya, Dayā and Parasva anīpsā.

Kāya (Doing) . Gurūpāsana, Dāna and Ārtatrāpa.

Vide Vātsyāyana's *Nyāya-bhāṣya*, p. 14 Chowk. Edn. Vātsyāyana is slightly modified by Bhoja. Illustration of these ten on pp. 237-8. Illustrations of the three physical Dharmas are missing in the Ms

Pp. 238-9. Nivṛtti of ten kinds. Five are missing in the Ms Those available are Nivṛttis from Nṛśaṁsatā, Parasvābhidyā, Niṣiddhasevā, Steya and Hirṁsā. Illustrations from Kāvya.

Pp. 239-242. Niyama, also of ten kinds.

अथ नियमरूपः सोऽपि दशधा—वाङ्मन-कायक्रियादिभिः । तद्यथा निमित्तनैमित्तिकयोरत्यागः, स्वजातिधर्मादविचलनम्, सदृशैः सम्बन्धः, लोकाग्रमविहृद्देरसंभोगः, न्यायतोऽर्थोपनिगमः, पुनर्वाञ्छानतिक्रमः, अप्राथंनमन्नः, प्रतिज्ञानिर्वाहः, समरादपलायनम्, गोत्रादग्रणार्थं प्राणादिवारित्यागः ।

Definition of Dharma again and of its three forms Pravṛtti, Nivṛtti and Niyama. P. 242.

The Riti, Vṛtti and Pravṛtti of this Dharmaśrṅgāra are given as Pañcālī, Paurastyā and Bhāratī respectively. With the exercise of a lot of ingenuity, the old definitions of Bhāratī vṛtti, Pāñcālī riti and Paurastyā pravṛtti are shown to refer significantly to the various aspects of Dharma-śrṅgāra.

P. 244 The Nāyikā of this Dharmaśrṅgāra is Svakīyā and the Nāyaka, Dhīrodātta. A list of the Guṇas of a Dhīrodātta. This goes upto p. 264 All these Guṇas, given in three sets, are illustrated with two illustrative verses each.

- 1 अभ्युदयामिनिः अनुलोकः । 2 गोपामिनिः अवैक्यम् । 3 च्छमनादिनिर्दानत्वम् । 4 रमादिभिर्न धर्मवाचा । 5 चक्रितेषु उतमस्पर्शाः । 6 नीचेष्वर्थेषु जुगुप्सा । 7 शक्तिमद्भावे धान्तिः । 8 प्रमादस्फूर्तिषु अनुमयः । 9 मदाचारेषु आदरः । 10 परगुणेष्वमात्मर्यम् । 11 परव्यगर्नेषु न प्रद्वेषः । 12 परापरवादेषु न प्रवृत्तिः । 13 अस्थानेषु न क्रोधः । 14 प्रारम्भेषु न अनिर्वाहः । 15 कर्मातिशयेः न विस्मयः । 16 जल्पवादिभिः न अभिमानः ।

11 शीलम्, दाक्षिण्यम्, स्थैर्यम्, गर्भीर्यम्, प्राणम्यम्, गोमा, कृत्तना and अविद्वयनता.

- III 1 अनुकूलेषु रतिः 2 अनवर्गितेषु प्रीतिः 3 उत्तमेषु उत्कृष्टा 4 धर्माधर्मादिषु विन्ना 5 उत्तमक्षे मतिः 6 अव्याहतकमा स्मृतिः 7 तत्त्वानुयायां (or सुवादौ) चित्तः 8 फलानुगारिणी महा 9 विदितेषु निद्रा 10 निरीये स्वायः 11 अपररात्रे प्रयोगः 12 स्वस्वगार्हपत्ये व्रीडा 13 गर्भेन अवद्विष्यम् 14 संभारविषये धृतिः 15 परार्थनिरी इर्षः 16 परादाने गंमान 17 स्मितमात्रहास्ये हास्यः 18 महारथेषु इत्याहः 19 मतानिधायारिषु म्दनि 20 स्वर्गाक्षयंतेषु वारः 21 महादुःखेषु शोकः 22 दुरातिथौ अप्रहूतः 23 प्राग्भातिरेकं स्वदेः 24 शायतासिधये धनः 25 महाप्रहासिषु मृच्छांगमः 26 गवांश्च न मय्यपि गवांश्चदेही ॥ (गरं, मद, अमयं, अमृता etc.—absence of these even when causes for these appear). Most of these are given two illustrative verses each and the section affords interesting reading.

The chapter ends thus :

तदेतत् धर्मशृङ्गारे धीरोदात्तस्य चेष्टितम् ।
 मनोवाग्दयचेष्टाभि स्पष्टमेवोपवर्णितम् ॥
 पायाली भारती प्राच्या रीतिवृत्तिप्रवृत्तयः ।
 स्वकीया नायिका का (वा) स्मिन् धीरोदात्तस्य नायकः ॥
 स एष धर्मदुम्बालः.. ह्रस्वो (पञ्चमो)
 लघोचयः (१) सुदृढमुक्तिमम्बदाम् ।
 पद दधान-धुनिमालगोचरे
 चिराय यावा .. (अ) वनमताम् ॥

इति श्री + + शृ + शृ + धर्मशृङ्गारप्रकाशो नाम अष्टादशः प्रकाशः समाप्तः ॥

CHAPTER XIX Pp 264-299

Arthaśṅgāra

Definition of Artha .

अर्थो नाम आत्मनः सुखसाधनानां कलत्रनिष्ठादीनामर्जनम् ॥

Three kinds of Artha .

Nava, i.e., earned by oneself (*Swayam āṛjita*) It is of ten kinds :
 Vidyā, Bhūmi, Paśu, Dhānya, Hiraṇya, Bhāṇḍa, Upakāra, Kalatra, Putra
 and Mitra.

Bhūtapūrya defined as Pranaṣṭānita

Pitrya, i.e., ancestral property (*Kula-kramāgata*)

These two are only of eight kinds These eight kinds are the same as the
 eight in the ten in the list of 'Nava' minus Kalatra and Putra both of
 which cannot but be Nava All these have varieties and are all illustrated
 on pp 264-266.

P 226 Arjana Four kinds Alabdha-lābha, Labdha-parirakṣaṇa,
 Rakṣita-vivardhana and Rakṣitopayoga

P. 267 Means of Arjana Vinaya, Vārtā, Vyavahāra, Rakṣā, Mantra,
 Upāya, Vikrama, Yuddha, Upaniṣat and Praśama which are the various
 sections of the *Arthaśāstra* Artha earned by these means is for the help of
 attaining the other three Puruṣārthas Arthaśṅgāra is activity in the
 direction of Artha

—प्रवृत्तिर्न तदवस्थमिमान् अर्थश्चकार ।

P. 268 The hero of Arthaśṅgāra is Dhīroddhata, Nāyikā, all kinds,
 Ritu, Gauḍī, Vṛtti, Ārabhaṭī, Pravṛtti, Uḍhramāgadhi Ingenious expla-
 nation of the definitions of these Ritu, Vṛtti and Pravṛtti as applicable to
 conditions of Arthaśṅgāra

P. 270 The Dhīroddhata who belongs to Arthaśṅgāra is of 44 kinds
 according to Guna, Prakṛti, Pravṛtti and Paṅgraha

His Guṇas : 24 तत्र धीरोद्धतस्य धैर्यमुद्धत भवति । यत्प्रभावाद् अभ्युदयादिभिः उत्प्लेहः, शोकादिभिः वैद्व्यम्, व्यसनादिभिः दोनत्वम्, रागादिभिर्धर्मैर्बाधा, चकितेषु अमदशास्वप्नां, नीचार्थेषु अपि अनुगुप्ता, अगच्छावेष धान्तिः, स्वप्नितेषु नानुगम्यः, सदाचारेषु अनादरः, परगुणेषु मात्सर्यम्, परव्यमनेषु प्रद्वेषः, परापचांदेषु प्रांतिः, अस्वानेषु क्रोधः, प्रारब्धेषु अनिर्वाहः, कर्मातिशयः विस्मयः, स्वजात्यादिभिश्च अभिमानः (जान्यादयो गुणाः चतुर्विंशतिः २४)

The last item mentioned above namely, Jātyādi guṇas, refers to 24 Guṇas which are as follows : Jāti, Anvaya, Abhijana, Nivāsa, Āspada, Pada, Pitā, Śāstra, Vāgmūtā, Kālāvaidagdhya, Cāturya, Rūpasampat, Saubhāgya, Tyāga, Śaurya, Adinavākyatā, Śakti, Dakṣatā,—18. Six are missing

Then are given eight special Guṇas of the Uddhata : Māna, Tejas, Saundarya, Vilāsa, Vikatthana, Asthiratva, Agambhīratā and Sāhasa Illustrations for all these go up to p 280

Three kinds of Dhīroddhata—Uttama, Madhyama and Kaniṣṭha—according to the presence of all or some or a few of the above given Guṇas.

From p 280 to the end of the chapter on p 299 illustrations of the 49 Bhāvas in all the three kinds of the Uddhata hero. The chapter ends thus .

धीरोद्धतस्य धृतेऽस्मिन् अकंशुद्गारसप्रयेः
मया लोकप्रतिद्वेषेऽपि दिद्मानमुपदर्शितम् ॥
उदतो नादरः गर्वा शीघ्रहृत्तेस्तु मागर्षी ।
धृतिरारमदी चंद मांदीया मांदने गतिः ॥

विचारीनामुपायं अधिगतिरुत्तरे वर्धन मुप्रदोमः
मीधैश्वर्योऽयमुक्त समधिगतचरार्त्तपूर्वकान्दानाम् ।
तस्मिन् धीरोद्धतादेः य इह विद्वतो नायश्म्याभिमानो-
न्मानो (१) कौटिलि मुख्या तस्मिन् मतिमननार्थमुद्गारमाहुः ॥

इति महा ++ गृ + प्र० अर्थमुद्गारप्रकाशो नाम एकोनविंशः प्रकाशः समाप्तः ॥

CHAPTER XX. Pp. 299-325

Kāmasūtrā

The Kāmasūtra of Vātsyāyana and the Jayamaṅgalā on it are utilised here.

P 299. Definition of Kāma : कलौनाम आत्मनः सुखाभिधा (or मा)नो विद्वत्पुणः. Two kinds Sāmānya rūpa and Viśeṣa rūpa. The former is the pleasurable experience of the five senses and the mind. The latter is pleasure born of love to a sweetheart. The latter is of two kinds. Pradhāna which is the sense of touch in her—Sparśa sukha. And Apradhāna which is joy in thinking of her beauty etc.

P 300 Everywhere Kāma is a kind of Abhimāna of Sukha : सुखमिदमनरुदो इदं ददति. Therefore it is said that certain kinds of unpleasant experiences also are part of Kāma. The Kāmasūtra's definition of Kāma is quoted.

Viṣaya-samprayoga, Tatsampratyaṃ, Saṃskāra, Smarapa, Abhikāṣa, Manahpravṛtti and Samkalpa—all forms of Kāma Illustrations of these.

P. 301. Further classification into Hetubhūta and Phalabhūta.

P. 302. Two kinds of Samprayoga. Aṅga samprayoga and Adhīṣṭhāna samprayoga The latter is again two-fold, Bāhya and Abhyantara.

In Kāmaśrṅgāra the Nāyaka is Dhīralalita; Nāyikā, all kinds; Vṛtti, Kaiśikī; Pravṛtti, Dākṣiṇīyā, Riti, Vaidarbhi Explanation of the applicability of the definitions of these to conditions in Kāmaśrṅgāra.

P. 301. 44 kinds of Dhīralalita Explanation of the Lalitya which characterises his Citta and affects all his actions. As in the cases of the other heroes, here also a number of Guṇas are given and illustrated Then follow illustrations of the 49 Bhāvas in a Uttama, Madhyama and Kanīṣṭha Dhīralalita. These go up to p 325 The following are the Guṇas in two sets :

I अभ्युदयादिभिः प्रमोद, शोकादिभिः वैदुष्यम्, क्षमतादिभिः दीनत्वम्, विलासोपव्यसनेषु शमिनिवेश, विषयेष्वव्यासेषु, धर्मार्थयो नात्यादरः, अनर्थजनैः संसर्गः, हर्षेषु प्रवृत्तिः, शरीरेऽपि नापेक्षा, गर्वनाशेऽपि गतुशय, शुक्लमेव्यवमान, दुर्लभेष्वप्यपेक्षा, स्ववर्णनाश उदरार्थः, पादक्षिप्तु प्रागरुच्यम्, जात्यादिभिः अभिमान ।

II 8 विशेषगुणाः—शुचैवता, सप्रियता, यौवनम्, सङ्कल्लता, प्रियवदत्यम्, लातियम्, मायुर्षम्, हृदयकित्ता ।

The chapter ends thus

स एव काव्य (स) श्रुतः तदेतत्काव्यैवतम् ।

तदेतत् विद्वत्परस्य तदेतन् जगन्तः पदम् ॥

लज्जितो नायकः, सर्वं योविदुस्तिरतु पंथिनी ।

प्रवृत्तिर्दक्षिणात्येह वैदर्भी काव्यपरति ॥

जगन्तःराजुभवप्राप्तनया मृत्युर्धन-

मिच्छाप्रवृत्तिरियमेन्द्रियमप्रभेदम् ।

संप्रत्ययानुभवप्राप्तनया सनाभि-

रहस्यमिच्छापरिः .. स्मरणानि पदमः ॥

इति श्री महाराज + + ५० प्र० कामश्रुदत्तप्रकाशो नाम विंशः प्रकाशः समाप्तः ॥

CHAPTER XXI Pp 326-349

Mokṣaśrṅgāra

Pp 326-7 Definition of Mokṣa Gautama's Nyāyasūtra is followed P. 328. Tattvajñāna The different Tattvas according to the different systems of philosophy and branches of knowledge beginning with the one Tattva of Brahman of Advaita to the sixteen Padārthas of Gautama's Nyāya. P 329 Different conceptions of Nibhāryasa according to the several systems of philosophy

In Mokṣaśrṅgāra, the Vṛtti is Sāttvikī, the Pravṛtti is Avantīyā, the Riti is Lāṭīyā, the heroine is Svakīyā and the hero is Dhīraprasānta P. 332.

Pp. 332-337. A list of Guṇas of the Dhīrapraśānta Nāyaka in two sets :

- (1) मुरादुःखीर्माव्यस्थम् । व्यमनोन्मवयारविशेषः । इन्द्रियाधेयु अनास्था । विलासेषु उपहासः । शरीरादावनाम्बुद्धिः । प्रशम्भामु नोत्कर्ष । निन्द्रास्वपि न कोपः । भव्यप्राणिषु प्रमोदः । सर्वभूतेषु अनुकम्पा । माधुजनेषु मैत्रा । अधार्मिकेषु उपेक्षा । सदाचारेषु आदरः । सर्वकर्मेषु फलानीप्सा । रागदिभिः न धर्मेबाधा । कर्मानिर्दयैः अविस्मयः । जात्यादिभिः नाभिमानः ।
- (2) ८ विशेषगुणाः—धर्मा, वरित्वम्, सन्नोपः, प्रशमः, औचम्, आर्जवम्, वैशारद्यम्, वैराग्यम् ।

The section on Mokṣaśrīngāra ends on p 337.

तदेतन्मोक्षशृङ्गारस्वरूपमुपवर्णितम् ।
दिधेयसपरस्त्वेन तत्त्वज्ञानाभिमानिनाम् ।
इह प्रवृत्तिरावन्द्या मात्त्वमो यतिरिष्यते ।
लाटोया रीतिरात्मीया कान्ता ज्ञान्तश्च नायकः ।
वृत्त धोरप्रशान्तस्य मोक्षशृङ्गारगोचरे ।
नरेषु केऽपि तत्त्वज्ञा सर्वज्ञस्याभ्यनुज्ञया ॥

P. 337. Another topic begins here viz., the classification of characters into Hero, Anti-hero, Sub-hero etc.—Nāyaka, Pratināyaka, Upanāyaka and Anunāyaka. Illustrations of these four multiplied by the four old types of Dhīrodātta etc., which give 16 varieties in all. P. 340.

P 340 Four kinds of Nāyikās, Udātā, Uddhatā, Lalitā and Śāntā and from another point of view another classification of Nāyikās into Nāyikā, Upanāyikā, Anunāyikā and Pratināyikā. P. 343.

Pp 343-346 24 Guṇas of Nāyakas which has already been given once, Jāti, Amaya etc. Illustrations of these.

Pp. 346-349. 16 qualities of the Nāyikās : Mahākulinatā, Rūpasam-patti, Yauvana, Suveśatā, Saubhāgya, Śucitā, Śīlasampat, Priyāśatā, Cāturya, Vāgmitā, Śāstrajñāna, Adīnavākyaṭā, Avikatthanatva, Mānitā, Kṛtajñatā, Drdhabhaktitva

The chapter ends on p 349. The following verses at the end sum up this section of the chapter on the varieties of the hero and the heroine and on their qualities.

CHAPTER XXII. Pp 350-385.

This chapter is called *Anurāgasthāpana*

P. 350 Dharma, Artha and Kāma are the three Puruṣārthas sought after by all men in the second stage of life of the house-holder. Of these Dharma and Artha are the means and Kāma is the end and as such Kāma is the most important among these three

Kāma is general or special, and is Sukha. A number of verses on love culled from dramas and Kāvya are given here.

अहेतुः पदापातो य. etc. व्यतिपन्नति पदापातं etc. अकिञ्चिदपि कुर्वाणः etc.

शून्यमाद्योक्तमेति तुल्यं व्यसनमुत्सवं ।

विप्रलम्भोऽपि स्वाभाय गतिं प्रियममागमे ॥

तदा रम्याप्यरम्याणि प्रियाः शून्यं तदागवः ।

तदेककीं सवन्मुग्धम् इदं रहितो यदा ॥ (BHĀRAVĪ K.A. XI. 27-28)

P 351. This love is of 64 kinds :

Abhīlāṣa, Ākāṅkṣā, Apekṣā, Utkāṇṭhā, Ipsā, Lipsā, Icchā, Vāñchā, Trṣṇā, Līlāsā, Spṛhā, Lauḷya, Gardha, Śraddhā, Ruci, Dohada, Āśā, Āśis, Āśamsā, Manoratha, Āsthā, Abhiniveśa, Anubandhā, Āgraha, Vimarśa, Maniṣā, Abhiprāya, Pakṣapāta, Lobha, Āsaṅga, Abiṣvaṅga, Sakti, Moha, Ākūta, Kutūhala, Viśmaya, Rāga, Vega, Adhyavasāya, Vyavasāya, Kāmanā, Vāsanā, Smarāna, Sankalpa, Bhāva, Rāsa (Hāsa), Ratī, Prīti, Dākṣiṇya, Anugraha, Vātsalya, Anukrośa, Viśvāsa, Viśramba, Vaśikāra, Pranaya, Prāpti, Paryāpti, Samāpti, Abhumānāpti, Sneha, Prema, Ahlāda and Nirvṛti

तत्तं मेदाद्यनुपपत्तिरनुगमस्य नामतः ।

उदाहरणमादित्या रूपव्यञ्जकं निदर्शयेते ॥

Pp. 351-358 Illustrations of these 64 forms of love. Illustrations for four of these, Ipsā, Lipsā, Icchā and Vāñchā, are missing. Each of these can be in eight forms

Nityānurāga, Naimittikānurāga, Sāmānyānurāga, Viśeṣānurāga, Prakāśānurāga, Pracchannānurāga, Akṛtrmānurāga and Kṛtrmānurāga and definitions of these. These eight are called the Mahardhis of love in the SKA (Vide p 484). Twelve are given there. Only eight are here taken and the remaining four are brought under one or the other. Vide also pp. 581-584, SKA where they are illustrated

8 varieties of Nityānurāga. Anurāga pertaining to Viśaya, Āśraya, Ālambana, Uddīpana, Sthāna, Samsthāna, Rūpa and Svarūpa

तत्र अनुगमः—यस्मिन्नुपजायते स विषयः । यस्मिन् जायते स आश्रयः । यद् आलम्बते तद् आलम्बनम् । यद् उद्दीपयति तद् उद्दीपनम् । येन अवस्थिते तद् स्थानम् । येन सुष्ठितं तद् मस्थानम् । येन गोमते तद् रूपम् । येन निरूप्यते तद् स्वरूपम् ।

Each of these is again of three kinds :

Viṣayānurāga is Ucca, Nimna or Sama ;
 Aśrayānurāga is Uttama, Kaniyān or Madhyama ;
 Ālambānurāga is Śīghra, Madhyama or Cīra ;
 Uddipānānurāga is Mṛdu, Madhya or Caṇḍa ;
 Sthānānurāga is Sadṛk, Sadṛśa or Sadṛkṣa ;
 Samsthānānurāga is Samyak, Mithyā or Atiśāyi ;
 Rūpānurāga is Cāru, Acāru or Ubhayātman ;
 Svarūpānurāga is Gabhīra, Utkāṣa or Prakāṣa.

Definition and illustration of these up to p. 362

P 362 Naimittikānurāga : also of (8 × 3) 24 kinds :

Kāla : Haimantika, Vāsantika, and Vārṣika ;
 Samaya Pravasārambha, Pratyāgama and Prathama-sangama ;
 Veļā . Pradoṣa, Nāṣtha and Prabhāta ;
 Upādhi Tama, Candrodaya and Jyotsnā etc. ;
 Sādhana Śāra. Vilepana etc. ;
 Samāveśa . Upasara, Prasāda and Mada ;
 Deśa Vivikta, Gahana and Sevyā : and
 Prakīrṇa : Gīta, Utsava and Cūtādi.

Illustration of these on pp. 362-365.

Pp 365-368 Sāmānyānurāga of 24 kinds :

Dravya-gocara, Guṇa-gocara, Karma-gocara, Samkṣipta, Vikṣipta, Samasta, Vyasta, Śuddha, Samkīrṇa, Sādharmyakṛta, Vaidharmyakṛta, Mahāviṣaya, Alpaviṣaya, Deśahetu, Kālahetu, Dharmaviṣaya, Dharmiviṣaya, Samayajanmā, Sambandhajanmā, Prākṛta, Vaikṛta, Vayahkṛta, Vaidag-dhyakṛta and Saubhūgyakṛta

Illustrations for all these are then given and while illustrating, Bhoja gives the last as Prasiddhikṛta and not as Saubhūgyakṛta as in enumeration

P. 368. Vi-śānurāga—24 kinds.

Jātikṛta, Kriyākṛta, Guṇakṛta, Dravyakṛta, Sādhārāṇa, Asādhārāṇa, Pratiyamāna, Abhidhiyamāna, Bāhya, Abhyantara, Sadṛśa, Asadṛśa, Svaprakāśa, Anyābhūbhāvi, Ullikhavān, Anullekhi, Atirikta, Anatirikta, Naisargika, Svasammata, Stokasammata, Bahusammata and Sarvasammata

Illustrations of these up to p 371.

P 371 Prakāśānurāga—24 kinds.

Svakīyaviṣaya Svayamvaraviṣaya, Kanyāvikaya, Punarbhūviṣaya, Veśyaviṣaya, Sāmānyoḍhaviṣaya, Navoḍhaviṣaya, Prauḍhaviṣaya, Svādhi-na-bhartṛkaviṣaya, Proṣtapatṛkaviṣaya, Virahotkaṇṭhaviṣaya, Kalahāntaritṛ-ṣaya, Khaṇḍitaviṣaya, Vāsakasajjikaviṣaya, Ekacārinviṣaya, Sapatni-Jye-sthā Kansthā Subhagā-viṣaya, Śiddhāntacārinpracāra, Dharmānubandha, Arthānubandha, Śānubandha and Niranubandha.

Illustrations of these up to p. 375

P. 375 Pracchannānurāga—24 kinds.

Parāṅganāviṣaya, Svāṅganāviṣaya, Svairāviṣaya, Kumāriviṣaya, Dhīrāviṣaya, Adhīrāviṣaya, Vipralambhāviṣaya, Abhīrāviṣaya, Sulabha, Durlabha, Sannikṣṣṭa, Viprakṣṣṭa, Sambaddha, Asambaddha, Sāpadeśa, Nirāpadeśa, Bhayanamitta, Lajjānimitta, Kālāniyata, Deśāniyata, Nāgara, Upānāgra, Grāmya and Prakīra

Illustrations of these up to p. 378.

P. 378. Akṛtimānurāga—24 kinds

Sahaja of 2 kinds Ekaviṣaya and Anekaviṣaya
Yauvanaja of 2 kinds Śānta and Mānasa
Ahārya of 2 kinds Sthira and Bhangura
Visrambhaja of 2 kinds Mugdha and Pragalbha

These are the main (4×2)=8 varieties which mix and produce 16 varieties Illustrations of these up to p. 382

P. 382 Kṛtrimānurāga—24 kinds

Nityānukārī, Naimittikānukārī, Sāmānyānukārī, Viśeṣānukārī, Prakāśānukārī, Pracchannānukārī, Sahajānukārī, Yauvanajānukārī, Visrambhānukārī, Ahāryānukārī, Sālabhāna, Nirālambhāna, Prasiddhaviṣaya, Aprasiddhaviṣaya, Suprayukta, Duṣprayukta, Saprāyojana, Anyaprayojana, Saprātibheda, Nisprātibheda, Strīkṛta, Puruṣakṛta, Ubhayakṛta and Anubhaya-kṛta

Illustrations of these up to p. 385

The closing verses of the chapter sum up the varieties of Anurāga above given as 12,288 That is, 64 kinds at first, then 8 kinds having each 24 varieties which give 192 These two classes multiply into 12,288 Further varieties are also possible, though only 256 (192 plus 64) are here illustrated.

द्वादशैव सहस्राणि (12000) सगदाशीतिशतद्वयी (288) ।

भवन्ति कामशृङ्गारे मूल [१] प्रकृतयः पृथक् ॥

व्यतिपन्नान् अमूर्तां तु साम्यापिक्तयन्तपताकुत ।

न पर्यन्तो विक्रपापानमेकद्विष्यादियोगत ॥

चतुष्पाष्टि पश्यमभिलषप्रसृतिकान्

अथाद्यो निव्यादीन् पृथगपि चतुर्विंशतिविधान् ।

मिथोऽमोपामीपन् मगधिकममत्वावि विमृशन्

कविः कुयांत् स्रोतोनुगुणमनुरागव्यतिकरम् ॥

इति श्री + शृ० प्र० अनुरागस्थापनो नाम द्वाविंशः प्रकाश परिमसात् ॥

CHAPTER XXIII. Pp 386-408

Vipralambha and Sambhoga Śṛṅgāra are here dealt with briefly.

P. 386 Two kinds of Śṛṅgāra Sambhoga and Vipralambha The latter is of four kinds Prathamānurāga, Māna, Pravāsa and Karuṣa. And Sambhoga is of four kinds Sambhoga after each of the four above given Vipralambhas

P. 387. Two aspects of love-varieties : Vicitra and Rāgavardhana
Analysis of all types of Anurāga given in the previous chapter from the point
of view of these two

Pp 388-90. Varieties of Sambhoga : Svāṅganāviṣaya, Parāṅganāviṣaya
and so on. Illustrations up to p. 390.

Varieties of Vipralambha : Same. Illustrations up to p. 392.

P. 392. Illustrations of the four Sambhogas and the four Vipralambhas,
mixed varieties and aspects of Vicitra and Rāgavardhana also p. 399.

P. 400. Analysis from the point of view of the heroine and her varieties

P. 402. Two kinds of Samparka, that between Sajātiya persons and that
between Vijātiya persons Two kinds of Anugama, Sthitānugama and Āgantū-
anugama.

P. 404 Illustrations of poems of different poets as containing one or
more of the four Vipralambhas and four Sambhogas. The combination of two
or more of these eight kinds of Sambhoga and Vipralambha put together in
the same poem is called Samvīdha Hundreds of varieties are set forth as
possible and some of them are briefly illustrated. P. 407.

The chapter ends on p. 408

दिद्विमात्रमेतदुक्तिं प्रथमानुराग-

मानप्रवासमर्थगतदनन्तराणाम् ।

भूयश्च कथमलितं सन्तु विप्रलम्भ-

संभोगयोरनतिविस्तरतो वदामः ॥

इति श्री + + ३० प्र० विप्रलम्भसंभोगप्रकाशनो नाम त्रयोविंश. प्रकाशः ॥

CHAPTER XXIV Pp. 409-438

P. 409. Vipralambha : Definition and four-fold classification, a summary
of what has already been said.

Nirukti or Etymological explanation of all ideas associated with the
words Vipralambha, Māna, Pravāsa etc., by the words themselves, their
roots and their suffixes and affixes.

मज्झन्तु नीताः पारिभाषिकस्य एव प्रकृतिप्रत्यययोगपरिभाषाकल्पनादाम् अन्यर्थस्यापि संभवान् ।
Vipralambha is derived from *Labh* with *Pra* and *Vi* meaning *Vaścanā*. This
Vaścanā is of four kinds, *Pratīṣṭyādhāna*, *Viśamvādhāna*, *Kūlaharāna* and
Pratyādhāna Though *Labh* means *Prāpti*, the addition of *Pra* gives its direct
opposite meaning of *Aprāpti* or *Vaścanā* Instances of where *Pra* is added to
give the opposite meaning are given here. *Tiṣṭhati*—*Pratiṣṭhati*. *Vasati*—
Pravasati *Smaraṭi* *Prasmarati* The *Vi* added to *Pralambha* has four
meanings and qualifies the four meanings of *Pralambha*. The four mean-
ings of *Vi* are *Vivīdhā*, *Virūḍhā*, *Vyāvīdhā* and *Vipratīṣṭhā* and these
four qualify respectively the four meanings of *Pralambha*

Prathamānūrāgavipralambha : Pratiśrutyādāna : Vividha,
 Māna Visamvādāna Viruddha
 Pravāsa : Kālaharāṇa . Vyāviddha
 Karuṇa . Pratyādāna . Vipratīṣiddha

Thus both the four kinds of Prakṛtyartha and four kinds of Upasargārtha are present in the four types of Vipralambha. These are illustrated up to p 412

Though Bhoja assigns these distinct meanings to the words with reference to each variety of Vipralambha, he adds that there is Samplava, overlapping, i.e., the appearance of other significances in one variety. Thus even in Prathamānūrāga which has Pratiśrutyādāna and Vividha as Prakṛtyartha and Upasargārtha of Vipralambha, there appear the characteristics of Pravāsa viz., Kālaharāṇa and Vyāviddha. Illustrations up to p 420 Bhoja concludes that such overflow is natural and the point is that in Prathamānūrāga, Pratiśrutyādāna and Vividhya predominate in a degree absent in the rest

P. 421 Explanation of the meanings of the words Prathamānūrāga etc. Rāga is from *Raṇi*. Anu means Pascāt or Saha. Rāga is colour. Rāga is relatable to the root *Rāj* to shine and *Anurāga* is associated with Śobhā, Auṣṭvalya, etc. (Śṛṅgāra itself is Śuci and Ujvala as Bharata says) Anurāga is Anuṣakti, or colouring. Colouring also is a significance, for love gives a hue to the face which is a Sāttvika bhāva. *Rājate* means also Prakāśam Āpad-yate. (प्रकृष्यमाणस्य रतिरनेनेति रागः राजते.)

अनु पश्चात् सह वा राग । अनुसृतो राग, अनुसृतो राग । प्रथमधातौ अनुरागः or प्रथम अनुरागः । प्रथम may mean उत्कट अनुराग ।

Illustrations for all these cases up to p 424

P 425 Māna

Māna is a double negative—*Mā*, *Na*—'no, no' which refers to the refusals uttered by the angry lady in Māna. The path of love is Kuṭīla and bristles with 'Nay's'.

Māna means according to the Nirukṭi given above Pūjā, Jñāna, Bodhana and Māpana. Illustrations from love-literature of love in these phases. Māna meaning Jñāna is Abhīmāna which considers even unpleasant feelings as part of pleasure.

मन्यते दुःखहेतुमपि सुखसाधनमेवेतिमिति मानः ।

मनुते क्षुयते अस्मान् प्रेमास्मिन्निति (प्रेमास्तित्वमिति) मानः ।

The last is the measuring of the depth of love. Then follows a small grammatical discussion why Māna which is a Lyuḍanta is used in the masculine gender though it must be in the neuter. Justification of the masculine gender with Patañjali's use of 'Anumāna' in the masculine. Illustrations of these four aspects of Māna

P. 425, *Pravāsa* "*Vasa* nivāse" and "*Vasa* ācchādane" are the two roots from which Bhoja derives *Pravāsa*. The first root gives its opposite

meaning when *Pra* is added to it. *Pravāsa* therefore means, first, going away. Then another meaning is suggested :

प्रकरणेन वामयति अनुरजयति तन्मयता नयति कामिनः चित्तमिति वा प्रवासः ।

For, exile increases yearning. *Bhoja* tries to find grammatical justification in the words themselves for all the various circumstances natural to those states of separation. Another meaning is then given.

यदि वा प्रपूवंः वस्त्रिर्णिजन्त प्रमाणेन वर्तते यथा तूष्णीमेने प्रवासयेद् इति प्रवास्यन्ते हन्यन्ते वियोनिनः इति प्रवासः ।

These are the three different possibilities from *Pravāsa* derived from '*Vasa nivāse*' with *Pra*.

'*Vasa ācchādane*' with *Pra* is not taken as giving the opposite meaning. *Pra* here indicates *Prakaśa* or *Viśeṣa* which refers to the special dress, *Viśeṣa ācchādane* in *Pravāsa*. In *Pravāsa*, those in separation rarely do their toilet or they dress themselves differently. Illustrations for all these varieties.

P. 426. *Karuṇa* . It is derived from 1. *Kṛ* to do, meaning many things, creating, placing etc. 2. *Kṛatiḥ* from *Kṛ* to scatter, *Vikṣepa*. The second etymology refers to the fact that one in *Karuṇa* is separated (*Vikṣipta*) from *Bhoga* or enjoyment.

1. *Kṛ* to do. *Abhūtam udbhāwayati* as in *Paṭam karoti*. *Mūrchām karoti*.

2. In *Corahkāram krośati* which means 'बोरः बोर इति उच्चार्य क्रोशति' *Kṛ* means *Uccāraṇa* or *Vilāpa*. One weeps a good deal in *Karuṇa*.

Two other meanings of *Kṛ*, *Sūhāpayati* and *Abhyañjayati* are explained and illustrated as applying to conditions of *Karuṇa*, p. 428.

P. 428. Above were given the significances of the words with the *Pratyayārtha* subordinated to the *Prakṛtyārtha*. Now, taking the *Pratyayārtha* as the dominant factor, the several significances are elaborated. The six cases and *Kartā*, *Hetukartā*, *Bhāvakartā*, *Karmakartā*, *Kartṛkarma* and *Bhāvakarma* are illustrated up to p. 431.

P. 431. अयं प्रत्ययान्तरात्मकः—भूतो, भविष्यत्, वर्तमान and अव्यक्त. Illustrations of these up to p. 434.

P. 434. अयानरे द्रव्यान्मानः क्रियासाधारणरूपा विद्यन्ते । .

- A *Nitya* . *Sāśvatika*, *Vaikalpika* and *Naiyogika*.
- B *Naimittika* . *Auddiyotika*, *Aupabhogika* and *Prāyogika*.
- C *Svābhāvika* . *Āgantu*, *Naisargika* and *Sāmsargika*.
- D *Vaaparāmarśika* . *Samikṛṇa*, *Prakṛṇa* and *Viprakṛṇa*.

These are further divided into many classes :

- A-1. *Nimeṣa*, *Muhūrta*, *Naḍikā* and so on.
- A-2. *Dina*, *Māsa*, *Pakṣa*, *Rtu* and *Ayana*.
- A-3. *Samvatsara*, *Yuga*, *Kalpa*, *Manvantara*, *Pralaya* and *Mahā-pralaya*.

B-1. Prātas, Pratyūṣa etc.

B-2. From nightfall to dead night and the last quarter of the night before dawn, as also the rise and the setting of the moon.

B-3. The seasons, Śarad etc

C-1. Mada, Pramāda, Utsava and Vyasana-parihāra

C-2. Bālya, Kaumāra, Yauvana, Maugdhyā, Mādhyasthya and Prāgalbhya.

C-3. Para, Aparā, Yaugapadya, Ayaugapadya and Kṣipra

D-1. Kṛdā, Keli, Dyūta, Vrata, Goṣṭhi and Prekṣā

D-2. Vivikta, Udyāna and Saudhādisevā

D-3. Aṣṭamīcandra, Indrotsava and Yakṣarātri etc—love festivals

Illustrations of all these up to p 437

This subject of Nirukti of Vipralambha and other words is seen in the S.K.A. also. See S.K.A. V. Kārikās 46-76 Pp 478-481 and pp 554-581

The chapter ends thus :

न एव कालः काल्मर्शेन द्विरप्युपदर्शितः ।

क्रियापदकालाच्चोऽयं क्रियाया माधन च यः ॥

प्रत्ययार्थो ह्ययं चैतन् समभेददुदाहृतम् ।

प्रकृत्यर्थानुरोधेन विप्रलम्भे चतुर्विधे ॥

यो विप्रलम्भः प्रथमानुरागः

मानः प्रवासः करुणस्त एव ।

साधर्म्यवैधर्म्यवशेन चैवा

अभेद (अनेक) भेदः (दान्) पय (अथ ?) तौ (?) वदामः ॥

इति श्री + श. प्र. विप्रलम्भमान्वयप्रकाशो नाम चतुर्विंशः प्रकाशः ॥

CHAPTER XXV Pp 439-464 End lost

P. 439 The first topic dealt with in this chapter can be called in Bhoja's terminology Sādharmya-vaidharmya-parikṣā of the four kinds of Vipralambha. What Bhoja means is that each of the four varieties is distinct with its own characteristics which distinguish it from another, Vaidharmya, but at the same time, we also see in experience that in one variety, features of the other kinds of Vipralambha also are present, Sādharmya. That is, in Pūrvānūrāga, a few features pertaining to Māna, Pravāsa and Karuṇa may appear. If in love before the first union which is Pūrvānūrāga Vipralambha, the two are separated by distance it is an aspect of Pravāsa and has Sādharmya with Pravāsa.

Then Bhoja gives that love has the following stages, Bhāva, Bhāvajan-ma, Bhāvanubandha, Bhāvaprakāṣa, successive stages of development. See

S.K.Ā. V. Kārikās 13-27 and 35, pp. 488-491. These are then defined. These four stages are called the four Samṛddhis of love.

तदुक्तं भावजन्मानुबन्धप्रकर्षानुरूपस्तावस्या (अवस्था) समृद्धय इति ।

This goes up to p. 439.

P. 440. Bhāvaskandha is then taken up. It is the first contact of the Alambanas in the midst of Uddīpanas. The contact of the two, the hero and the heroine, may be by their seeing each other, *Darśana* or by their hearing of each other, *Śravaṇa*.

These two,—*Darśana* and *Śravaṇa*—can be of various kinds :

Darśana , *Pratyakṣa*, *Anumāna*, *Upamāna*, *Arthāpatti*, *Sambhava* and *Abhāva*

Śravaṇa : *Śabda*, *Aitihya*, *Śrutānumāna*, *Śrutopamāna*, *Śrutārthāpatti* and *Śrutāsambhava*.

A mixing of these two is inevitable and according to Bhartṛhari's न सोऽस्ति प्रत्ययो लोके etc., there can be no kind of experience or knowledge unrelated to *Śabda* or word.

According to the above given classification, *Anurāga* may be *Darśanānurāga* or *Śravanānurāga* and *Darśanānurāga* may be *Pratyakṣānurāga*, *Anumānānurāga* and so on.

Bharata himself gives *Darśana* and *Śravaṇa* in N.S. XXIV. 149 :

श्रवणाद् दर्शनाद् रूपान् अल्लोलाविचोटितः ।

मधुरैः संश्लेषैश्च कामः समुपजायते ॥

But Bhoja takes this opportunity to enter into the vast discussions on *Pramāṇas* in the several systems of knowledge and philosophy. He harnesses here Nocties for the analysis and study of cases of love which happen to be so infinitely varied in life in respect of origin and nature. Bhoja gives a whole world of illustrations here of love born of the two actually seeing each other or of hearing about one another, as in the case of *Nala* and *Damayanti*.

In this connection Bhoja loves to dwell then and there shortly on the definitions of these *Pramāṇas*, *Pratyakṣa* to *Aitihya*, and on the necessity to accept all these. He refutes those who accept only two or three *Pramāṇas* and try to include the others in *Anumāna* or *Śabda*. *Gautama*, *Vindhyavāsin*, *Dharmakīrti*, *Īśvarakṛṣṇa* and others are quoted here.

Pratyakṣānurāga. Definition of *Pratyakṣa*.

तत्र अक्षमसं प्रति नन विज्ञानं प्रत्यक्षम् ।

Six kinds of *Pratyakṣa* *Sikṣāt*, *Pratibimba*, *Pratibhāna*, *Utpreksā*, *Smṛti* and *Swapna*. The first is *Pratyakṣa* par excellence.

तत्र प्रतिस्मृत्यापदवत् (*Īśvarakṛṣṇa*'s *Sāmkhyakārikās*) ग्राह्यप्रत्यक्षम् ।

Swapna etc., says Bhoja, may be considered by some as *Pramāṇābhāsa* but even the ghost of *Pramāṇa* is enough to produce love. They are *Pramāṇa*

in so far as they are effective in producing *Arthakriyākārijñāna*. These six are illustrated

P. 442. *Anumānānūrāga* and *Anumāna*.

लिङ्गदर्शनात् लिङ्गप्रतिपत्तिरनुमानम् :—

अनुमेयेन सम्बद्ध प्रसिद्ध च तदन्वये ।

तदभावे तु यत्रालि तद्विज्ञमनुमापकम् ॥

विपरीतमतो यत्स्याद् एकेन द्वितयेन वा ।

विरुद्धानिद्वसन्दिग्धमलिङ्ग कस्यप्योऽप्रवीत् ॥

—*Prāśastapāda-bhāṣya*, p. 100, Chowk edn

वयं तु लिङ्गमात्रमेव धूमः । तदभावाद्यापि प्रथमानुरागनिमित्तत्वात् ।

Six kinds of *Anumāna* are given. Gautama and *Īśvarakṛṣṇa* give only three. Bhoja's six are *Sāmānyatodṛṣṭa*, *Viśeṣatodṛṣṭa*, *Pratyakṣatodṛṣṭa*, *Parokṣatodṛṣṭa*, *Vidyamānaviṣaya* and *Avidyamānaviṣaya*. The illustrations of these are *Kāryena kāraṇam*, *Svareṇa putram*, *Kṛttikodayena Rohuṇyudayam*, *Deśāntaraprāptyā Ādityagatim*, *Dhūmena Agnim*, *Nimittena bhāvinam artham*

Illustrations from *Kāvya*s of love produced through these six kinds of inferential knowledge. The other four-fold classification of *Anumāna* into *Svārtha* and *Parārtha* is just mentioned to be reserved for a future occasion.

P. 443 *Upamānānūrāga* and *Upamāna*. Gautama's *Upamānasūtra* is quoted for *Upamānalakṣaṇa Nyā Sū I : 6*. It is also of six kinds. *Upamāna* of *Sādharmya*, *Vaidharmya*, *Mudrā*, *Śilpa*, *Samjñā* and *Abhinaya*

संज्ञामाधर्म्यवैधर्म्यमुद्राशिल्पाभिनीति (लिङ्गम् ?) ।

भूते यद्वस्तुनो रूपमुपमानं तदुच्यते ॥

illustrations of these six kinds by verses which contain the praise of beauty through *Upamānalakṣaṇa* or which portray knowledge of a person through *Upamāna*.

P. 444 A discussion on the necessity of *Upamāna* as a *Pramāna*. Bhoja holds the view that *Upamāna* is the greatest of *Pramāṇas*. He quotes *Vindhyavāsin* to support him. In the course of the discussion Gautama and *Dharmakīrti* are quoted. There is also an anonymous quotation from the *Nyāyavārttika* of *Uddyotakara*. This goes up to p. 446.

P. 446 *Arthāpatyanūrāga* and *Arthāpatti*. Six kinds of *Arthāpatti* of the *Dṛṣṭa* variety. *Pratyakṣapūrvikā*, *Anumānapūrvikā*, *Upamānapūrvikā*, *Arthāpattipūrvikā*, *Sambhāvapūrvikā* and *Abhāvapūrvikā*. Illustrations

P. 448 *Sambhāvānūrāga* and *Sambhava* of six kinds. *Sambhāvanā*, e.g., *Meghodayād vṛṣṭiḥ*, *Samśaya* or *Vimarśa*, e.g., *Sthāpur vā Puruṣo vā*, *Vitarka*, e.g., *Puruṣena anena bhavitavyam*, *Prāyovāda*, e.g., *Prāyeṇa auśinarāḥ takrapāyinaḥ*, *Sampratyaya*, e.g., *Yathā etad Ghaṭadvāram tathā agre Nāgakanyakānagaram*, and *Pratyānusandhi*, e.g., *Sopī kapolapāṇdu-tādisūcitah tasyāḥ smārābhīṣvaṅgaḥ*, *Sopī tvannibandhanah*. Illustrations for these.

P. 449. Abhāvānūrāga and Abhāva of six kinds. Abhāva of Prāk, Pradhvamsa, Itaretara, Atyanta, Sambandha and Sarva. Examples.

क्षीरे दधि नास्ति; क्षीरं दधि नास्ति; स्तम्भः कुष्ठो न; शशविषाणं नास्ति; चैत्रो गृहे नास्ति; तस्य नामापि नास्ति ।

Then a brief discussion establishing the view that Sambhava and Abhāva cannot be included in Pratyaṅga and Anumāna. This goes up to p. 452. Here ends the treatment of varieties of love born of knowledge of objects of love through perception, inference etc. That is, Darśanānūrāgaprakāśas are here finished. Then Śravanānūrāga through the six Śrāvāṇa pramāṇas headed by Śabda begins.

Śabda. शब्दविज्ञानाद् असत्त्विकृष्टे अर्थज्ञानं शब्दम् ।

It is of two kinds, Upadeśika and Vidhi. Upadeśa is of six kinds : Vīdhivāda, Arthavāda, Samjñāvāda, Svarūpavāda, Mantravāda and Anuvāda.

Vidhi प्रवृत्तिनिवृत्त्योर्विधायको विधिः ।

It is of four kinds : Vidhis of Utpatti, Niyoga, Prayoga and Adhikāra. Illustrations of these are then given.

Arthavāda : Four kinds, Stuti, Nandā, Purūkalpa and Prakṛti. Stuti and Purūkalpa praise and induce, and are Pravartakas; and the other two abuse and dissuade, and are Nivartakas. Illustrations of these four.

P. 454. Samjñāvāda : कर्मव्यतिहारहेतुः संज्ञा ॥ Four kinds. From Arthavāda there is a change from six kinds for each to four kinds for each. Samjñāvāda is naming Anvartakī samjñā, Pārībhāṣikī—, Naimittikī—, and Yādṛochikī—. Illustrations of these names from Kāvya where the poets themselves have explained the names :

परन्तपो नाम यथार्चनाना । नम्रा कुतस्त्रिः तपसा तु दन्तिः and so on.

Svarūpānuvāda : Svarūpa is of four kinds, Jāti, Guṇa, Kriyā and Dravya. See Daṇḍin's Svabhāṣavokti ālamkāra.

Mantravāda : मनस्त्राण्यमर्णः शब्ददेवतात्मानः मन्त्राः ।

Four kinds of Mantras, Vaidika, Paurāṇika, Saiddhāntika and Laukika. The third refers to Mantras like those of Śākta and the fourth refers to traditional charms and spells current in the world as illustrated in Rājasekhara's verse गोनासाय नियोजितान्द्रक्ष्य etc.

P. 456. Anuvāda. Four kinds, Vidhyārtha, Niṣedhārtha, Stutyārtha and Nindārtha. Illustrations.

Thus 24 varieties of the Upadeśa type of Śabdapramāṇa and love through them are dealt with. Bhoja then takes up the second kind of Śabda, viz., Vidhi which is of the form of Vidhāna and Niṣedha.

P. 458. Further varieties of Vidhi and Niṣedha.

Six other minor Śabdapramāṇas, following the second chapter of Jaimini's sūtras, to decide Bheda : Śabdāntara, Abhyāsa, Samjñā, Saṅkhyā, Guṇa and Prakaraṇa. Illustrations. When Bheda is made, six other

Śabdapramāṇas help to find out Pradhāna-aṅga-bhāva and they are Śruti, Liṅga, Vākya, Prakaraṇa, Sthāna and Samākhyā. (Mīmāṃsā). Illustrations

P. 461. When the distinct import of each word is got and the subordinate idea and the main idea are also distinguished, Krama or sequence must be determined and six further Śabdapramāṇas are helpful here: Śruti, Artha, Pāṭha, Sthāna, Mukhya and Pravṛtti. Illustrations.

P. 463 Determinants which decide the one meaning of a multi-sensed word are also given here as other Śabdapramāṇas: Artha, Prakaraṇa, Liṅga, Aucitya, Deśa and Kāla. Illustrations

Then there is a *big gap* in the Ms. In this gap are lost the sections on the further varieties of the verbal class of Pramāṇas, viz., Atiśya, Śrūtānumāna, Śrutopamāna, Śrutārthāpatti and Śrutasambhava. Perhaps with the treatment of these remaining five, this XXVth chapter ended. The end is lost and we do not know what name Bhoja gave to this chapter in the colophon

(इति श्री + + सू + प्र + पञ्चविंशः प्रकाशः ॥)

CHAPTER XXVI P. 464 *Lost.*

The whole of this chapter is lost. There is a *big gap* on p. 464 of Vol. IV in which are lost the end of the previous chapter (XXV), this XXVth chapter and the beginning of the next, XXVII.

Therefore, we are unable to know what exactly this chapter dealt with.

(इति श्री + सू + प्र + षष्ठ्यविंशः प्रकाशः ॥)

CHAPTER XXVII

Pp 465-477. *Beginning lost.*

According to the colophon, this chapter is called Abhuyoga-vidhi-prakāśa. The subjects which Bhoja dealt with under the head of Abhuyoga are not fully known. In the portion spared to us are dealt with Saṅketa and Abhisāra

P. 465 The text here begins with the subject of Saṅketa, love-tryst. The various circumstances attending Saṅketa are thus given and they are illustrated. Saṅketa upacāra, Manoratha, -Utkanṭhā, -Harṣaṇa, -Āśvāsa, -Āgama, -Bharaṇśa, -Vighna, -Upaghna, -Bhaṅga, -Anusāṅga, -Āśaya, -Apāśaya, -Prārthanā, -Bahumāna, -Vātsalya, -Anukrośa, -Akṣepana, -Abhiraśa, -Tātparya, -Upajāpa, -Upalambha, -Vipralambha, -Āśa, -Prāśna.

All these except one have each two Prākṛt illustrations. This goes up to p. 472.

P. 473. Abhisaraṇa.—Virahavisūraṇa, Sakhisampraśna, Itivṛttākhyāna, Sakhīśikṣā, Dhvāntapratikṣā, Dhvāntānuśocana, Dhvāntasatkāra, Candrikābhisaraṇa, Candrikānirveda, Candrodayanindā, Candratiraskāra, Abhisaranasādhvasa, Abhisaranotsāha, Abhisārikā vṛttānta, Vañcitā vṛttānta, Paribhoga darśana, Sakhivyājagarbhā (-garhā?), Avinayagūhana and Cihna-nihna.

Each has two illustrations, all Prākṛt except two. These are the several stages of a lady hurrying to her tryst to meet her lover. From separation and intention to go and meet him, up to return and hiding the signs of her guilt, the several stages are given.

P. 477. The chapter ends with these verses summing up the contents of this chapter :

एवं संकेतदानादिशेषा(चेष्टा)कूपारपारगा ।
इ(र)त्युद्देक्षमाधानप्रच्छन्नविगारदा ॥
देहाकालेक्षितकारभावोपायाभियोगवित् ।
नारी नरेषु सर्वेषु नरो नारीषु विद्वषति ॥
आविष्कृतोऽयमभियोगविधिर्विषयावद्
अतः पर पुनरमी रमणास्तिपूर्वा ।
पूर्वानुरागतस्तद्वभूतदूत-
संप्रेषणप्रकृतयः प्रकटीक्रियन्ते ॥

इति श्री महाराजाधिराज श्री भोजदेवविरचिते शृ० + प्र० + अभियोगविधिप्रकाशो नाम
सप्तविंशः प्रकाशः ॥

CHAPTER XXVIII. Pp. 478-535

Dūta preṣaṇa is the subject dealt with in this chapter. Dūta preṣaṇa forms part of Abhuyoga, which forms part of Pūrvānūrāga, the first variety of Vipralambha.

P. 478

The Dūtas or Love-messengers or aids and accomplices are 84 in number. The main principles that distinguish them are ten :

जातिगुणः क्रिया द्रव्यं स्वस्वन्वोऽर्थः प्रयोजनम् ।
प्रयोगो योग्यता स्वीत्यं दूतभेदेषु हेतवः ॥

1 Jāti : Deva, Manuṣya, Kinnara, Vānara, Suka, Śārikā, Pārāvata, Haṁsa etc.

2 Guṇa . Pīṭṭapūmaha, Aḍṣṭavaikṛta, Avisamvādaka, Aloha Śīla, Amantravīṣṭrāvi, Dhārmika and Bhārasahiṣṭu.

3 Kriyā Sahapāmsukṛidita, Upakārasambaddha, Janmāntarārjita, Sahādhyāyi, Samānaśīlavyasana, Yaś ca asya rahasyāni marmāṅgi vidyāt, Anyasya ca vidyāt, Dvitrī-apatyam and Sahasamvṛddha.

4. Dravya : Mālākāra, Tāmbūlika, Gāndhūka, Saurika, Piṭhamarda, Viṭa, Vidūṣaka, Pāṣaṇḍins and friends

5. Sambhandha : Guru, Sakhā, Śiṣya, Ātman (?), Jāti, Aurasa, and Kaniyān

6 Artha : Arthānārtha pratighāta, Sahārthatāprāpti, Pratāraṇa, Anṛya, Kīrti and Pratīti.

7. Prayojana . Sneha, Kutūhala, Abhuprāyopālambha, Pūrva prārthanā, Anyataraprārthanā and Śīlasangharṣa

8 Prayoga . Pracchanna, Prakāśa, Hīna, Utkrṣṭa, Uddhata, Udātta, Dhrṣṭa and Śaṭha

9 Yogyatā : Nisrṣṭārtha, Parimitārtha, Patrahāraka and Mūkādūta

10 Strītvādi Iṣṇanikā, Bhikṣukī, Sakhi, Dhātreyikā, Vidhavā, Dāsī, Śilpakārikā and Śilpini

Illustrations of these up to p 487 Yogyatā is reserved for illustration in a separate section in a future context called Dūti kalpa The qualities which make up Yogyatā are given .

संभावनाय विद्वानः प्रहर्षमन्त्रमप्रदः ।

मनेनेविवाणमुत्ताह आदवातः कार्यनिर्णयः ॥

P 487. Another set of Dūta guṇas, especially his power of speech and imagination are stressed by quoting the following :

शकुनिव नितुना × × भर्षो लक्ष्मी. निदित्तियवाचि । (Rg Veda)

शाने प्रतिष्ठा महजध बोध etc (मालीमाधयम्)

Another set of Guṇas which form Yogyatā are Śūdrūṣi, Śravaṇa, Grahana, Dhāraṇa, Viśāṇa, Ūha and Apoha and Tattvābhiniṣeṣa Another eulogy on eloquence or Vāgmutā is made here and poets' verses on excellence of speech are here collected

P 489 Distribution of these Guṇas among the various kinds of messengers.

The reclassification of those under the class called Strītvādi according to Yogyatā, p 497

P. 497. Dūtakarmas 24 Praveśa, Viśvāsotpādana, Upāvartana, Anuvartana, Upanyāsa, Avasthānvedana, Iṅgāikārajñāna, Upāyājñāna, Prakaraṇajñāna, Pratāraṇa, Samāśvāsana, Atyāyapratūcāra, Prayojya preṣaṇa, San-dhirakṣā, Pratāpavyāvarṇana, Upajīpa, Parākramana, Bandhuratnāpahāra, Mitropagraha, Suhṛdvibheda, Cārajñāna, Gūḍha-daṇḍūcāra, Cārasamādhāna, and Samādhimokṣa.—24

Cf Bharata XXIV 12 Kasi Eṇa Protsāhana kauṭala, Madhura ka-thās, Dūkeṣya, Kālaśatva, Laḍahatva and Samvrtamantratva Bhoja gives again the same 24 Guṇas in verses. Each of these has sub-classes. As for instance, Praveśa is of 18 kinds. These are all illustrated Whole pages of the Mālāś Mādhava are here reproduced as illustration The illustrations

go up to the end of the chapter on p. 534. The chapter ends with this summary :

सैषा दूतविशेषाणामशीतिश्चतुस्तथा ।
 चतुर्विंशतितरेषां मयोक्ता कर्मणामपि ।
 जातिभिर्यादिशेषेण यस्य दूतस्य यो विधिः ।
 युज्यते तत्र मेधावी तमेव विनियोजयेत् ॥
 बुध्वा बुधश्चतुर्दशीतिरपीति दूतान् कर्माणि विंशतिमपीति युतां चतुर्भिः ।
 यो यत्र सिष्यति तमेव हि तत्र दूतसंप्रेषणादिषु समीक्ष्य समादर्शित ॥

इति + + शु० + प्र० + + दूतविशेषदूतकर्मोपवर्णनं नाम अष्टाविंशः प्रकरणः समाप्तः ॥

CHAPTER XXIX. Pp. 536-574. *Incomplete*

A portion at the end of this chapter is lost. The colophon is therefore missing but as can be seen from the opening line of this chapter, it deals with 48 love conditions generally called *Dūtasampreṣaṇādī*, Sending of messenger etc.

P. 536.

Dūtasampreṣaṇa, *Sandeśadāna*, *Supōtrapranidhāna*, *Dūtānugama*, *Sakhīvigrahaṇa*, *Mūrgodūṣaṇa*, *Gamāgamacintā*, *Cirayadvimarśa*, *Dūtāgamana*, *Ākāra-parīkṣā*, *Dūtapratibhedā*, *Dūtapariprasāna*, *Dūtavyavahāra*, *Dūtavākyaḥkaraṇa*, *Gamanavṛttānta*, *Pravṛtyupalambha*, *Priyasandeśa*, *Suhṛtsammantrapa*, *Avasthānubhava*, *Sahāyotsāhana*, *Priyadūtāgamana*, *Dūtapratipatti*, *Vārtābhidhāna*, *Kāryaparyanuyoga*, *Dūtavākya*, *Uttarābhyupapatti*, *Dūtaprativākya*, *Dūtavākyaḥkṣepa*, *Dūtābhibhartsana*, *Parjanakṣobha*, *Gurujanaśankā*, *Sahāyavega*, *Itikartavyatā*, *Svayampravṛtti*, *Nāyakānayana*, *Priyābhigamana*, *Upasthāna*, *Sambhramavikalpa*, *Nāyikāpratibodhana*, *Suhṛtparihāsa*.—40 .

These 40 are given in a set and each illustrated with two verses and have no sub-classes. P. 547.

The other 8 remaining conditions are dealt with at length with minor classifications and they are :

Dūtapuraskāra, *Itivṛttākhyāna*, *Avasthājñāna*, *Avadhāna*, *Sarividdhāna*, *Saktivivecana*, *Samāgamopāya* and *Samāhitasiddhi* up to p. 569.

In *Avasthājñāna*, *Jñāna* is divided into *Dṛṣṭa*, *Sruta* and *Anumita*. *Avadhāna* is split into *Deśa*, *Kāla*, *Kārya* and *Pātra*. *Saktivivecana* into *Prabhūśakti*, *Utsāhasakti*, *Mantraśakti* and *Daivaśakti*. *Samāgamopāya* is of various kinds : *Tapasyā*, *Sūhasa*, *Māyā*, *Chādma*, *Chalitaka*, *Haṭha*, *Veśa*, *Rūpāntarāpatti*, *Indrajāla*, *Vinirgama*, *Lekha*, *Ceṣṭānuvartana*, *Kāryopadeśa* and *Sāhāyya*, p. 569. Under *Itivṛtti* in the *Itivṛttajñāna* mentioned as second, Bhoja again speaks of what he has dealt with in chapter XII, the five *Arthaprakṛtis*, the five *Avasthās*, *Sarīrsthās*, *Sandhus* etc. Under *Samāhita*-

P. 580. Viṣaya, Āśraya and Ālambana, each is of 12 kinds. Viṣaya is the person regarding whom feeling arises ; Āśraya is a person in whom the feeling arises ; Ālambana is that aspect of Viṣaya which is exactly the object of the feeling. Illustrations up to p. 587.

P. 587. 24 varieties of Māna .

Bhāma, Kopa, Krodha, Utpṛāsa, Roṣa, Irṣyāyita, Mantrayita, Asūyita, Vamanasya, Unmāda, Manyu, Mātsarya, Abhiniveśa (?), Avakhyā(jñā), Viśuraṇā, Vailakṣya, Anuśaya, Kāluṣya, Kṣobha, Āvega, Amarṣa, something meaning Kopātireka, Ugratā and Prapayakalaha. Illustrations up to p. 595.

Pp. 595-600. Another 24 aspects of Māna : Sahaja, Āhārya, Yauvanaja, Viśrambhaja, Sthura, Bhangura, Sama, Viśama, Prakāśa, Gūḍha, Caṇḍa, Mṛdu, Udbhaṭa, Maṣṇa, Rju, Vakra, Sādhya, Kṛcchrasādhya, Yāpya, Asādhya, Purāṇa, Jīma, Punarnava and Nava

Viṣayaprakīrṇa · 24 kinds Up to p. 601.

Āśrayaprakīrṇa · P. 601.

Ālambanaprakīrṇaka : Parihāsa, Āsamsā, Jijñāsā, Kutūhala, Kaitava, Kārana and Pratāpa.

P. 604 Viṣaya-āśraya-prakīrṇa karmas Each six kinds : Māna vai-kṛtas, Mānavitarkas, Mānabhangopāyas, Mānapaniprasnas, Citra cātūktis, Priyopālambha ; Vailakṣya, Anuśaya, Jñānānythātva, Chāyābhramśa, Utkarṣāhveśa, Vaiklavya, Pravilāpa, Santāpa, Viṣayavyāvṛtti, Ārambha and Abhiśaṅkā. Up to p. 606

P. 606. Sattā, Anubandha, Prakarṣa, Samparka, Anugama, Punahprā-durbhāva of Māna.

P. 608 Mānabhangopāyas . Sāma, Dāna, Bheda and Daṇḍa. Sāma is Priyavacana, or Anuvṛtti or Pranāma Dāna is of three kinds (indistinct). Bheda is Śaṅkādyutpādana, Indrajāla and Māyā Daṇḍa is Upekṣā, Pratikopa and Prasthāna

P. 610. Mānapaniprasna.

P. 612. Citracātūktis.

P. 613. There is a small gap in the text here. But, the matter has only strayed to pp. 574-578.

Pp. 613-614 Matter here belongs to the previous chapter as already said.

P. 615 Six kinds of Vimarśa and 6 kinds of Upālambhas.

P. 617. Prakīrṇakas This is the ninth in the first list of 24 aspects of Māna. The Prakīrṇakas are Pratibodhana, Samāśvāsana, Parihāsa, Upadeśa, Pratishedha, Upajāpa and Skhahtagopana

P. 621. Mānavikāras (tenth)—six. Jāyate, Vivardhate, Vipariṇamate, Apakṣiyate and Vinaśyati.

Mānopalakṣanasthānas (Eleventh) Hṛdaya, Cakṣus, Vaktra, Vāk, Vapuṣ and Ceṣṭita

P 622. There is a small gap in the text in which the illustrations of the last given six varieties of Mānasthāna are lost

P. 623 Mānotpattikāraṇas (12th) Vipriyakarana, Priyakarāṇa, Vārita vāmatā, Kāmacāra, Śāthya, Pratāraṇa, Khandana, Avajñā, Akṛtajñatā, Sapatnīnāmagrahana, Gotraskhalana and Akṛtajñatā Akṛtajñatā is repeated Illustrations.

P 624 Mānopalakṣanas Avajñāna, Atyādara, Vikṛtavikṣana, Anālōka, Asambhāṣana, Vākpāruṣya Asrūdgama, Dirghanisvāsa, Vilakṣasmita, Vyājanivṛtti, Atyantānukūlya and Prasādhana agraṇana Illustrations

P. 626 Mānoddipanas Vayasyāvākya, Vipakṣasannidhi, Sakhivailakṣya, Sapatnī-upahāsa, Saubhāgyadarśana, Dākṣinyokti, Atyantopekṣā, Draṣṭavyapralāpa (?), Aparādhhasmarana, Vipakṣānukampā, Ādrāparādhata and Priyānūnaya Illustrations

P 628 Mānavilāsa Vakroktis of various kinds by the lady in Māna.

P 630. Mānamottāyitas : विलास एव काव्यादिना अतिवक्तो मानमोदयितम् ।

P. 632 Mānasukhānubhavas, six kinds Bahumata, Jighṛkṣita, Anubaddha, Rakṣita, Upadruta and Vidruta

P 634 Mānotpattiprakīrnakas .

P 636 Mānopādhibhangas . The Upādhis are Anga, Cakṣus, Citta, Cāṭu, Dhairya, Kārya, Śakti, Ākāra, Deśa, Kāla, Pātra and Samjñā

P 638. Mānabhangakāraṇas Mada, Trāsa, Bhaya, Rūpāgama, Upavanavikāsa, Surabhivanavāta, Kokalādyālāpa, Prabhāta, Pradoṣa, Candrodāya, Pravāsārambha and Vivikta These are given in a verse also

P. 640 Mānopaśāntis : Virodhi-prādurbhāva, Pratipakṣa-abhīyoga, Pratyanika-dharṣaṇa, Vipakṣa-abhūbhava, Paribhramṣa, Avasramsana, Skhalana, Viḡhaṭṭana, Unmūlana, Palāyana and Punarbhāva Illustrations

P. 642 Mānopaśamalakṣaṇas Nayana-nimīlana, Mukha-prasāda, Bāṣpa-mokṣa, Pulakodbheda, Roṣa-pratibheda, Akramanindā, Manojugupsā, Mānānuśaya, Mānayogyā ?, Mānānuyoga Illustrations.

P 644 Mānabhaṅgopādhis Nidrā, Mada, Trāsa, Bhaya, Ajñāna, Prasanga, Pramāda, Deśā, Kāla, Kārya, Pātra, Supta etc

P 646 Mānānubhavasaukhyas Pādapatana, Prasahyāśleṣa, Haṭha-kacagraha, Cumbana-balāṭkāra, Priya-praṇayokti, Upālambha-sūkti, Sneha-parikṣā, Vipakṣa-abhūbhava, Sakhi-śāghā, Bandhu-bahumāna, Lābha viśeṣa, and Śṛṅgāra vṛddhi

The chapter ends here with a resumé of the contents of this huge chapter on Māna in *anuṣṭubh* verses

उक्ताः संक्षेपतः प्रज्ञैस्तुक्तमनुमीयताम् ॥
 मनुष्यवचसा कोऽस्य प्रकारान् बहुमीशते ।
 क्षमन्ते मनुष्यमोक्षेणैः केऽञ्जलिना जनाः ॥

परदत्तविक्रयवान् इति स एष मानसिधा
 मयैणनयनामनःसरमवान्धवो वर्णितः ।
 अथाद्यग-विलासिनी-मुखसरोज-बन्धूतपः (सन्ध्यातमः)
 प्रवास उपवर्ण्यते रतिसमुदचन्द्रोदयः ॥

इति श्री गृ० + प्र० + मानप्रकाशे तम विंशः प्रकाशः समाप्तिमगमन् ॥

CHAPTER XXI. Pp 650-732

Pravāsa vipralambha

P. 650. Pravāsa comes next to Māna and before Karuṇa from both points of view of Rāgavardhanatā and Vicitratā, promotion of love and giving it a varied interest.

P. 651. The four aspects of Vipralambha are attended by four mental states, Vikṣepa, Vikāsa, Sankoca and Sankṣepa.

P. 652. Definition of Pravāsa ; three main kinds : due to Daiva, Dharma and Artha.

P. 653 Further analysis of Pravāsa into 52 kinds, from generalised and particularised points of view .

Sāmānya bhedas . 24 :

Bhūtapūrva, Abhūtapūrva, Sādhāraṇa, Asādhāraṇa, Sahajārāga, Viśrab-dharāga, Prāptasamaya, Aprāptasamaya, Sapratiividhāna, Niṣpratiividhāna, Sannikṣṣṭa, Viprakṣṣṭa, Sāvadhi, Niravadhi, Alpakāla, Dirghakāla, Samṣṛta, Asamṣṛta, Prakāśakṣṭa, Pracchannakṣṭa, Sopasamhāra, Nirupasamhāra, Nāyikānimitta and Nāyakakṣṭa.

Viśeṣa bhedas (3×4)=12 and (4×4)=16 :

1. Daivakṣṭa : Śūpa, Pūpa, Sambhrama and Vibhrama
2. Dharmakṣṭa : Sābhīprāya, Nirabhīprāya, Sānutāpa and Niranu-tāpa.
3. Arthakṣṭa : Sābhyānujñā, Nirābhyānujñā, Sopadhāna and Niru-padhāna
1. Daivadharmāpanna Prakṣṭha, Komala, Kāthora and Pari-gata.
2. Daivārthāpanna Grāmya, Nāgara, Upanāgara and Viprakṣṭha.
3. Dharmārthāpanna . Hita, Ahita, Sukha and Duḥkha.
4. Daivārthāpanna . Vivṛta, Ayata, Tryaśra and Caturāśra.

Illustrations of all these fifty-two (24, 12 & 16) from pp. 656-667. On pp 664-5 Bhoja gives *anuṣṭubh* definitions of the 28 varieties of the Viśeṣa class of Pravāsa.

P. 667. Each of these fifty-two has its stages, three in number, beginning, spreading and ending, *Prāpti*, *Vyāpti* and *Samāpti*. Each of these three stages consists of eight minor moods.

Prāptiskandha

1. *Pravāsāśānkā* प्रियदिप्रयोगसमावना ।
2. *Pravāsārambha* नायकस्य प्रियापरित्यागः ।
3. *Priyaprasthāna* नायकस्य गेहाद्विनिर्गमनम् ।
4. *Priyānugama* . आसीमान्नात् प्रेम्णा प्रियया अनुगमनम् ।
5. *Priyāpraśna* Parting words, embrace etc.
6. *Pratinivṛtti* : Send-off, love's departure and the lady's return.
7. The seventh is called *Pravāsacaryā*, the life of the lady in separation and this is elaborated as follows

Deśa . *Svakiya*, *Parakiya*, *Svakiya-parakiya*, neither
Kāla . *Sādhāraṇa*, *Asādhāraṇa*, *Ullekhaṇān* and *Anullekha*
Kārya *Sāmānyavat*, *Viśeṣavat*, *Nitya* and *Naimittika*.
Pātra : *Uttamādika*, *Udāttādika*, *Mugdhādika* and *Dhīrādika*.
Aucitya by *Jāti*, *Kriyā*, *Guna* and *Dravya*
Śakti *Autsāhikī*, *Vaiśikī*, *Sādhayikī* and *Daivikī*
Sādhana . *Upādāna*, *Hetu*, *Karāṇa* and *Adhukarāṇa*
Upāya *Svābhāvika*, *Prāyatnika*, *Sārvalaukika* and *Yādṛcchika*.

Illustrations up to p 681

8. P 681 *Pravāsavṛttānta* Though this is included in the previous *Pravāsacaryā*, it is mentioned here separately for further elaboration. Here *Deśa*, *Kāla* etc., mentioned above are analysed from other points of view. *Deśa* is *Grāmya*, *Aranya* and *Sādhāraṇa* *Kāla* is *Upakrānta*, *Prakrānta*, and *Vyatikrānta* *Kārya* is *Nirvartyavṛtti* and so on. *Pātra* is *Uttama*, *Madhyama* and *Kaniṣṭha* *Aucitya* is of *Sneha*, *Udyoga* and *Autsukya*. Then is mentioned the absence or loss of *Śakti*, *Sādhana* and *Upāya*. On the whole, this last item has twenty-four sub-divisions and with these the elaboration of *Prāptiskandha* is finished on p. 686 This further division of the *Prāptiskandha* is called *Prakāṇḍa*.

सेयमष्टप्रकाण्डेषुपि प्राप्तिस्कन्ध उदाहृत ।

व्याप्तिस्कन्धप्रकाण्डानामथैषोद्दिश्यते मतिः ॥

P. 686. 1. The *Asādhāraṇa Dharma*s of *Virahins* : Many varieties and illustrations up to p 689

2. *Viyuktāvasthā* : मनसि विन्ता, अनुस्मरण च, दृशि प्रवासरः विषयव्यावृत्तिश्च, वक्त्रे रुज्जाप्रणयः उन्मादश्च, वाचि गुणकीर्तनम् विलम्बश्च, वपुषि हृदयं व्याधिश्च, चेष्टायां जाड्यं मूर्च्छा च ।

Each has two illustrations. P. 694.

3 P. 695 *Virahoddipana* eight kinds, *Deśa*, *Deśacihna*, *Kāla*, *Kālacihna*, *Vastu*, *Vastucihna*, *Kārya* and *Kāryacihna* Another set of the same : *Smarāṇa*, *Icchā*, *Dveṣa*, *Prayatna*, *Cittārambha*, *Vāgārambha* etc.

Each of these has further divisions and all these with illustrations end on p. 711.

अथैते देशकालादिभेदः संनिवृत्तयः ।
परस्परं च संवृत्तः संख्यामथेतुगीशते ॥
न पर्यन्तो विकल्पानां विरहोदीप्तिवन्मनाम् ।
शब्दब्रह्मविवर्तानां व्यक्ताव्यक्तात्मनामिव ॥

4. P. 711. Virahapratikāra : Means to allay the pain of separation p. 173.

5. Sahāyāśvāsana up to p 715.

6. Utkanthāvinoda.

7. Sandeśādāna, writing letters Up to p 720 where Vyāptiskandha ends.

व्याप्तिस्कन्धोऽयमुद्देशनिर्देशाभ्यामुदाहृतः ।
अथोदाह्रियते ह्यसमाप्तिस्कन्धपद्धतिः ॥

P. 720. Samāptuskandha : eight kāṇḍas : Pravṛtyāgama, Pravṛtti-pari-praśna, Avadhīpratīkṣā, Mārgodīkṣana, Darvanimittasākuna-upaśruti, Su-svapnadarśana, Sunumittānubhava and Priyapratyāgama Sub-classes and illustrations up to the end of the chapter on p 732

उक्ता समाप्तिस्कन्धेऽसावुदाहरणपद्धतिः ।
दिशानयानुमतेष्वमनुकमपि सूरिभिः ॥
नैष प्रवासाशंकादिचतुर्विंशतिकन्दः ।
सृष्टीजनविद्वत्स्य प्रवाप्तो वसतिद्रुमः ॥

समानव्यासाभ्यां कुमुदधनुषो जीवितमिति प्रवाप्तो निर्णीतः प्रियजनमनोहेमनिरूपः ।

अथ प्रेमोत्थानप्रणयतरङ्गिणभक्तमनो-निवर्त्मकस्थानीसुरभिरभिधीयेत करुणः ॥

इति श्री + + इ० + प्र० + प्रयासोपवेणनो नाम एकविंशः प्रकाशः समाप्तः ॥

CHAPTER XXXII Pp. 733-782.

Karunavipralambha.

P 733. Introduction on Kāmaśrīngāra and its two phases, Sambhoga and Vipralambha with their varieties, a repetition for the nth time

P 734 Definition and description of Karunavipralambha and its place in Love

क. पुनरयं वरुणो नाम^१ यत्रास्मिन् मिथ्याभिनिवेश इव गुणोपायसारास्तेऽपि मूलाणाम्, महां-परित्याग इवास्मिन्केऽपि प्रह्लादिदाम्, रज-रुद्रेमयोदाविनोद इव वेपथुकेऽपि पारपीमण्डानाम्, मदा-हवमहीविहार इव योभयमोपणोऽपि दृष्टग्राहकानाम्, प्रियमुहयमनेभंसन इव अतिमाम्येऽपि पारिहासिजनानाम्, कुपितस्मिन्नीपार्तिगणहार इव (अ)पुष्करास्तेऽपि रागिणाम्, निमिराभिमारिकायेव इव मन्त्रोन्मेषेऽपि शीघ्रेतरन्वोनोनाम्, विव्वादिनीभिल्लविधितप्रभव इव दीनप्रदर्शनेऽपि नागरिकाणाम् अतीव अनुगम्यते मनः प्रेमगामयिजनानाम् ।

Difference between Karunavipralambha and Śoka

रत्यंकहेतुः करुणः	शीतिदयायनेकहेतुः शोकः
पुनःसङ्गमफल	अपुनःसङ्गमफलः
स्त्रीपुंसविषयः करुणः	अस्त्रीपुंसविषयः शोकः
सप्रत्याशाकरुणः	निष्प्रत्याशाशोकः

P. 735 Twelve kinds of Karunavipralambha through Āśraya • Daiva-
āśraya, Paruṣa-, Deśa-, Kāla-, Svarūpa-, Parimāṇa-, Anurāga-, Sambhoga-,
Vipralambha-, Nāyaka-, and Nāyikā- These have further classes Illustra-
tions up to p 753

P. 753 Anubhāvas are all-important in the description of Karuṇa and
Bhoja gives eighty of them, developing in five consecutive stages of sixteen
each, the five stages being the same as the five Samdhis we are familiar with
in Drama. The eighty Anubhāvas are

Vyasanābhūghāta, Angābhūbhava, Ceṣṭāsammīlana, Mohasamāveśa,
Cetanāpratyāgama, Mūrccāvivceda, Śokapratyagrātā, Śokāvega, Duhkhanī-
ryātana, Duhkhāvasāda, Duhkhasamdhīpana, Duhkhavyavahāra, Duhkhāti-
vāhana, Bāṣpamokṣa, Avasthānubhava, Avasthāntarāveśa—Sixteen Anubhā-
vas of the Mukha stage

Paridevana, Anuśocana, Guṇasamsmarana, Svabhāgyagarhaṇa, Vilāpa,
Pralāpa, Pravilāpa, Ātmanandā, Hṛdayopālambha, Jivatjugupsā, Daivadhuk-
kāra, Śokanmāda, Duhkhasambheda, Sahāyāpekṣana, Sahāyānūnīti, one is
missing—Sixteen of the Pratimukha

Suhṛtparidevana, Suhṛtpralāpa, Parjanānuśocana, Parjanākṛanda,
Gurūparodana, Gurujanavilāpa, Sahāyākṛandana, Sahāyābhīyopapatti, Sahā-
yabhāṣana, Sahāyaprasāna, Sāhasāgraha, Maranābhīniveśa, Sahāyābhīyarthana,
Sahāyāśikṣā, Maranopakrama and Maranādhyavasāya—Sixteen of the
Garbha

Samāśvāsana, Uddharṣana, Pratibodhana, Utsāhana, Anukampana, Vi-
rambhana, Pralobhana, Upapattīdarśana, Praśvāsana, Satyāpana, Pratyū-
yana, Āpyāyana, Tanmatavyākṣepa, Bhayopadarśana, Upālambhana and
Pratikopa—Sixteen of the Vimarśa

Maranādhyavasāya-vidrava, Śokatiraskāra, Śokalāghava, Śokavinoda,
Tapasyodvega, Daivasampadyoga, Trūkālādṛṣṭadarśana, Tadupadeśa, Sahā-
yavīkaraṇa, Tadadhyavasāya, Pratyūhaśamana, Pratyūśānubandha, Samaya-
pratīkṣā, Samvidhānakaprakāra, Pratyujjivana and Punassamāgama—Six-
teen of the Nirvāhana

Illustrations up to the end of the chapter on p 781

इति प्रतिष्ठा करुणामलाचर्यामशीतिरष्टौ च विस्मयजनय ।
सहानुभावैर्द्विरशीति सन्धि (मि) तै उपाययो द्वादश पद्य सन्धय ॥
तदेतद्विषयमज्ञानजन्मन निरीतिशृङ्गारवस्य जीवितम् ।
परा च काष्ठा प्रत्यस्य जीविता विदेश यत्नेन पुन समागम ॥

भेदाः पृथक्पृथगगमो प्रथमानुराग-

मानप्रवासकरुणात्मनि विप्रलम्भे ।

उक्ता यथामति मयान्यदयोऽभियुक्तः

युक्तयानयैव हि वहिस्स्थितमूहनीयः (मृ) ॥

इति श्री + + + सू० + प्र० + करुणारस (करुणविप्रलम्भ) निर्णयो नाम द्वाविंशः

प्रकाशः समाप्तिमगमन् ॥

CHAPTER XXXIII. Pp. 783-834.

Sambhoga.

With the previous chapter the elaborate treatment of Vipralambha is finished. With this chapter the elaborate treatment of Sambhoga begins.

P. 783 Description of Sambhogaśrīgāra with its Sthāyin etc. It is fourfold, the Sambhogas after the four varieties of Vipralambha, above-dealt with, Pūrvānurāga-anantara, Māna-, Pravāsa-, and Karuṇa-.

Nirukti of the word Sambhoga The root is *Bhuj* and the Upasarga, *Sam*. The Pratyaya is *Ghāṇ*. All these parts of the word have four significances each. *Bhuj* : Pālana, Kauṣṭhya, Abhyvahāra and Anubhava. *Sam* : Sankṣepa, Saṅkara, Sampūrṇa and Samyak.

P 784. Eight meanings for the Pratyaya here : Bhāya, Hetu and the six Kārakas. Then eight Pratyaya-utpatti-kālas : Bhūta, Vartamāna, Bhaviṣyat, Vyakta, Bhūtavaiśeṣa, Vartamānavaiśeṣa, Bhaviṣyadvaiśeṣa and Vyaktavaiśeṣa.

Illustrations for all these from Nāyakābhāṣas like animals and trees and Nāyakas. Bhoja quotes from Canto iii of the *Kumārasambhava* and waxes poetic in commenting upon it at great length. This goes up to p 794.

मया पालनक्रीडित्वाभ्यवहारानुभूतिभिः ।

दर्शिता कालिदासेन प्रेमप्रस्थानपद्धतिः ॥

P. 794 What has been above dealt with is Tiryaksambhoga called Sāmānya sambhoga. Then begins Nāgarika sambhoga or Viśeṣa sambhoga. Explanation of the different Nirukti with illustrations up to p 797.

प्रथमानुरागानन्तरो (१) हि प्रथमं रतिरूपयते । उत्पत्ता च नायकान्यां प्रियाचरण-विप्रियाहर-
णान्यां पात्यते । सप्र च संक्षिप्तानामेव अन्तिद्विनाशिनो विकल्पतः प्रयोगो भवति ॥ ततः प्रेममतेः
स्वभाववृत्तित्वार द्वितीयानुरागो रतिः स्वभाववृत्तित्वामात्मत्वेन । संक्षिप्तस्य तत्र उपचाराणां प्रयोगः
संक्षिप्तानुभावा भवन्ति । सप्र उद्भूतायां वामवाम्नायां सुकामवाम्नायते दुर्लभामाहासितीति प्रायो-
यादात्, परं प्रथममारादन्ती रतिः तृतीयानुरागस्याप्यभ्यवहारिष्यते । मनुष्येन चातिद्विनादयः प्रयुज्यन्ते ।
एवं च मा मूर्खत्वमागदयति ॥ वनुषांभ्यायां विषमोन्त्ये । परं प्रथमवामना अनुभूयते एव । न
वनिनुष्यारः सप्रदियते । एतस्याः सम्मन्त्र भवति ॥ एवं मानानन्तरादिषु अपि (i.e. मानानन्तर-
संयोगादिषु) संक्षिप्ता पात्यते, संक्षिप्ता वृत्तिर्भवति, संक्षिप्ताभ्यवहारिष्यते, सम्मन्त्रानुभूयते इति ॥

Though this is generally true, it is specially true in a degree of emphasis that *Śaṅkṣepa* and *Pālana* belong to *Pūrvānūrāgānantara Sambhoga*, *Sankara* and *Kauṭilya* to *Mānānantara*, *Sampūrṇa* and *Abhyavahāra* to *Pravāsānantara*, and *Samyak* and *Anubhava* to *Karunānantara Sambhogas*

P 798. Justification by citation of authorities from Pāṇini and others for the four meanings given to the root *Bhu*

P. 799 Varieties of *Pālana*, *Kauṭilya*, *Abhyavahāra* and *Anubhava*

Pālana *Labhda-parirakṣaṇa*, *Rakṣita-vivardhana*, *Vivṛddhopayoga*, and *Alabdhapratīkṣā*

Kauṭilya . *Vaipaṇītya*, *Vaiyātya*, *Vaidagdhya* and *Vaicitrya*

Abhyavahāra *Śraddhā*, *Nitānta-āsakti*, *Paryāptatā* and *Kṛtārthatva*

Anubhava *Samyagjñāna*, *Priyādhyavasāya*, *Kāryānuṣṭhāna* and *Phalādhigama*

P 801 There are still further subtle aspects making up each of these and these are then analysed

Bhoja then shows that all these being the very stages by which love begins, grows and realises itself, *Pālana* itself is *Kauṭilya* etc., *Kauṭilya* is also *Pālana* etc., and so on. There is mutual *Samplava* between one and the other. Illustrations, with reference also to the numerous varieties of hero and heroine given in a previous section, up to the end of the chapter on p 834

प्रकृत्यर्थोपसर्गार्थप्रत्ययार्थोऽवकल्पितः ।

उक्तं संभोगशब्दार्थं व्यक्तमलंघनं तद्वत् ॥

सामान्यविषयो यत्र विशेषविषयश्च यः ।

नोऽयं संभोगशब्दोऽप्राणितः पुण्यध्वनः ॥

अयोच्यते साधनमनुपूर्वा

पूर्वानुरागादिविशेषविधानम् ।

अनन्तराणामखिलध्वनः

विध्वम्भणादितिपादनेन ॥

इति श्री + + शु० + प्र० संभोगशब्दार्थप्रकाशो नाम प्रयत्निरात् प्रकाशः ॥

CHAPTER XXXIV Pp 835-863

Prathamānūrāgānantara Sambhoga

Pp. 835-6 Explanation of the name It is made up of the following 64 .

Viśrambhāna, *Prekṣodīkṣana*, *Parihāra*, *Parihāravilāsa*, *Kandukakṛīḍā*,
Kelidyūtas, *Rtūpayā* cara, (7-11) *Samāyāta* ?
Kālāvasthānubhava, *Pūrvāhnikā*, *Madhyāhnikā*, *Aparāhnikā*, *Astamaya*, *San-*
dhyātamas, *Candrodaya*, *Jyotsnā*, *Prādoṣika*, *Nīṣitha*, *Rātrīparāvṛtti*, *Prā-*
bhātika, *Vanavahāragamana*, *Vanavahāra*, *Puṣpāvacaya*, *Śramānubhava*, *Prā-*
cchāyādisevā, *Jalakṛīḍā*, *Nepathya-yogas*, *Kṛīḍāparvatavahāra*, *Ekaśālmaṇi*,

Navalatikā, Pāñcālānuyāna, Navapatrikā, Kadambayuddhas, Bisakhādikā, Indrotsava, Kaumudīpracāra, Yakṣarātri, Aṣṭamīcandraka, Kundacaturthī, Suvasanta, Sahakārabhañjikā, Dolāvilāsa, Uḍakakṣveḍikā, Madanotsava, Gṛhapratyāgamana, Sahāyavyāpāra, Prasāadhanagrahaṇa, Goṣṭhivihāra, Vāsa-grhopāgamana, Abhisārikāpratīkṣana, Dūtīvisarjana, Svayam vā gamana, Āgatopacāra, Pancarana, Visarjana, Kañcukādimokṣa, Ratārambha, Rata, Ratāvasāna and Nidrānubhava.

It can be seen that only 58 are clear and six are lost. These are then illustrated, each with two, three or even four examples. On p. 840 there is a lacuna in which are lost the illustrations of items 5-12. The chapter ends on p. 862

क्रियात्मनोऽमी कालस्य भेदाद्विषमभादयः ।

विषमभादिसेभोगभेदान्छेदहेतवः ॥

चतुष्पद्वितीयां केचिद्विषमभादयः ।

मानाद्यन्तरेऽपि स्युः केचिद्विषमभादयः ॥

सेभोग उक्तः प्रथमानुरागान्

अनन्तरं सोऽयमनेकभेदः ।

मानान्प्रवासान् करुणाच्च संप्र-

त्यनन्तराः केचिदुदाहर्यन्ते ॥

इति श्री ++ शृ० + १० + प्रथमानुरागप्रकाशो नाम चतुर्विंशः प्रकाशः ॥

CHAPTER XXXV. Pp. 863-901

Mānāntarādi Sambhoga Prakāśa

This chapter, the penultimate, treats of the three remaining varieties of Sambhoga. It is not known why Bhoja satisfied himself by packing all these three within a single chapter, after having dealt with other subjects so leisurely and at such length. The Vipralambhas of Māna, Pravāsa and Karuṇa are followed by Sambhoga and these three kinds of Sambhoga are dealt with here.

Pp 863-5 Explanation of the Samāsa etc., in the name Mānāntara sambhoga. In this Sambhoga which follows the disappearance of Māna, there appear—

Māna-śanthiḥ, Mānāpagamalīngas, Mānāpahnava, Mānāpagama, Prarodana, Priyābhyupapatti, Mudhāpratīcedha, Parisāntvana, Citracūṭkis, Śkhalita-gopanaś, Praṇipāta, Priyotthāpanas, Ārupramārganas, Māna-śeṣa, Aparādhhasmarana, Prema vaimanasyas, Stanotkampas, Nivāsitas, Sveda and Romāñca, Kapoṣṭhaspandanas, Mukhaprasāda, Vyājaśapathas, Vakaraviśitas, Upālambha, Pratyuttaras, Avakhyā(?)bhramśa, Premāvīrbhāva, Premālīnganas, Priyoparodha, Śṛṅgaravyddhi, Hāṭhakacagraha, Prasahyaśleṣa, Pāṇitīdana, Pādābhigṛhāta, Dayatayātana, Pratyānūnaya, Prema-

vaikṛtas, Lajjāgama, Mānarāmanīyakas, Viśrambhasambhāṣanas, Mānāsakti, Mānapratipādana, Sakhiparihāsa, Mānānuśaya, Mānanindā, Mānānucintana, Mānapradhvāmsa and Māna-apunarbhava

These are illustrated each with two or more examples

These are the 48 stages through which Māna vanishes little by little

P. 881. Pravāsānantara sambhoga

मानानन्तर इत्येव सभोगस्य च वर्णितः ।
प्रवासानन्तरस्याथ स्वरूपमुपवर्ण्यते ॥

P 881-3 Explanation of the Samāsa etc, of the name From the receipt of the news of the far-away lover to actual meeting with him, there are 24 stages .

Priyāgamanavārtā, Priyasakhivākyas, Dṣṭyā-vṛddhis, Prītyādi, Sambhrama, Abhyutthāna, Priyābhyāgama, Sandarśana, Priyābhyupapatti, Parījanapramoda, Mangalasamvidhāna, Praharṣa of Manas, Utsava, Bhavanapratīsamskāra, Kārṣyādyupalambha, Praharṣopacaya, Premapuṣṭi, Prasādhana-grahana, Vṛttānusmarana, Avasthānivedana, Duhkhādīpanipraśna, Deśa-sampad upavarnana, Svaduhkha sankīrtana and Śṅgāra vṛddhi Two illustrations each up to p 890

P. 890 Karunānantarā sambhoga

प्रवासानन्तरगेऽप्येव सभोग समुदाहृतः ।
कृष्णानन्तरस्याथ प्रपञ्चः परिसीर्यते ॥

Pp 890-2. Explanation of the Samāsa etc of the name This aspect is analysed into those stages which mark reunion after Karuṇavipralambha The stages are 24

Priyasandarśana, Sambhramākulatā, Pramodavṛddhi, Cittavismaya, Priyābhūbhāṣana, Jivite atilajjā, Priyopacchandana, Suhṛd apekṣā, Vṛttānta-kathana, Viśrambhotpatti, Itikartavyayoga, Bāndhavāgama, Priyajanābhyupapatti, Gurujanāsneha, Jñātī-abhinandana, Bhāgyaprasāmsā, Naipathyādīgrahana, Purapraveśa, Nāgarīkakṣobha, Gṛhopagamana, Utsavānubhava, Dayītasāhacarya, Śṅgārapuṣṭi and Saukhyā-paramparā Two illustrations each up to the end of the chapter on p 901

कृष्णानन्तरस्यैवमुदाहरणपद्धतिः ।
प्रदर्शितानर्थवासो नमानन्यायमूल्यानाम् ॥
अनन्तराणां सर्वेषामयमेव प्रकृत्यते ।
रतिर्विद्यमनास्मिन् हि निष्कल्पत्वं प्रपद्यते ॥

इति यदिमशेषे विप्रलम्भस्वरूपोपहितनिजसम्बन्धे इत्याद्यशङ्करानाम् ।
रतिसमुद्धारणं जीविन पुण्यकेनो निवसन् मुक्तवीनो सर्वदा मानमेव ॥

इति श्री + + शु० प्र० मानानन्तरादिप्रकाशो नाम पञ्चविंशः प्रपादः समाप्तः ॥

CHAPTER XXXVI. Pp 902-918.

Sambhogāvasthā.

This is the last chapter.

P. 902 Each of the four Sambhogas described above has four stages, which form the subject of this chapter. The four stages are Sattā, Abhivyakti, Anubandha and Prakarṣa.

Sattā is the mere origin of Rati on the meeting of the two

Abhivyakti is its clear perceptibility by the appearance of the Vyabhicārins and Anubhāvas as also the further development of Rati by the kindling Vibhāvas like Candra That is, Abhivyakti is the Samyoga of the Vibhāvas, Anubhāvas and Vyabhicārins with the Sthāyīn.

Anubandha is the continuation of the developed Rati in which the desired objects are sought after and the objects of dislike are tried to be avoided.

Prakarṣa is climax when Rati is said to have developed into the Śṛṅgāra rasa.

In these four stages, the four Upasargārthas of Sami, in Sambhoga, appear respectively Sattā exhibits Bhoga which is Sankṣipta ; Bhoga is Saṅkīrṇa in Abhivyakti, Sampūrṇa in Anubandha and Samyak in Prakarṣa.

Two are the main kinds of Sambhoga : Sāmānya, the Sambhoga of animals and birds, and Viśeṣa, the Sambhoga of Nāgarakas. This is a repetition. Illustrations for these two are given again. Explanations of the Vibhāvas etc., in the illustrations given here from the first and the third cantos of the *Kumāra-sambhava* Illustrations of the four Avasthās also are contained herein Sāmānya sambhoga is first explained and Viśeṣa sambhoga is taken up on p 909 .

Viśeṣa sambhoga is of 12 kinds in each of the four stages, Saṅkṣipta, Saṅkīrṇa, Sampūrṇa and Samyak.

Sattā in Saṅkṣipta . 12 kinds of Rāga : 4 kinds in a Sāttvika hero, viz., Haridrūrāga, Rocanārāga, Kāmpilyārāga and Rūtīrāga ; 4 kinds of Rāga in a Rājasa hero : Kusumbharāga, Lākṣārāga, Akṣībarāga and Māñjiṣṭharāga ; 4 kinds of Rāga in a Tāmasa hero Kardamarāga, Kaṣṭhārāga, Sakalarāga and Nīlīrāga

P. 913 Abhivyakti and Saṅkara 12 kinds of Preman in this stage : Āvṛttavyāja, Anuvṛttavyāja, Parṇata-, Adhyāhṛta-, Kṛtrima-, Apekṣita-, Antar-, Bahur-, Ubhaya-, Bahu-, Nirvyāja-, and Sarva-vyāja. Illustrations up to p 916

Anubandha and Sampūrṇa. 12 kinds of Preman here : Dharmānubandha, Artha-, Dharmārtha-, Adharmārtha-,
The seven remaining Anubandhas and the illustrations of all the twelve are here lost.

In addition to the above lost, the enumeration of the 12 varieties of Preman in the fourth and last stage of Prakarṣa and Samyak are lost. These varieties are termed 12 kinds of Prema pākas. When the text next begins on p. 916 we have the following Pākas illustrated: Picumandapāka, Kapittha-, Kramuka-, Kharjūra-, numbering four. Mṛdvilā pāka, Nānkelapāka and Āmrapāka may be three of the eight lost. The other five are not known. The three are suggested on the evidence of the S. K. A., p. 609, chapter V.

The huge Śṅgāra Prakāśa ends here on p. 907, first with a eulogy on Kāma śṅgāra, the Prakarṣa of Rati.

तदेतन् कामसर्वस्व तदेतन् बाण्यजीवितम् ।
य एष द्विप्रकारोऽपि रसः शृङ्गारसङ्गः ॥

The work then ends with the following eulogy on Bhoja's new Śṅgāra of Ahaṃkāra even as it began with the same.

... .. तारका ।
अविदग्धा ययागोष्ठी नि (३) शृङ्गारा (नयाहना) ॥
यथाशुमाली पी (बी) नाशुयंथानर्चिहुंतामन ।
यथाऽप्रतापे नृपतिरशृङ्गारस्तथा पुमान् ॥
यथेन्दुना निशा भाति निशाभिश्च (यथा) (शशी) ।
(अहनाभिश्च शृङ्गारः) शृङ्गारेण तथाहना ॥
यथा तटिदनम्भोदा पयोदस्त (टित विना) ।
(अहकृतिर) शृङ्गारा शृङ्गारधानहकृति ॥
रमः शृङ्गार एवैवो भावा रत्यादयो मताः ।
प्रकर्षयामिनोऽपीह प्रेममलनिधमादिवन् ॥

The work then concludes with two benedictory verses, the same as found at the end of the S. K. A. .

इति निगदिनभङ्ग्यानङ्गमवस्वमेतत् etc and यावन्मूर्च्छिहिमाशुरुन्दलमृति त्वर्वाहिनी धूर्जटे: etc

इति महाराजाधिराजश्री भोजदेवविरचिते शृङ्गारप्रकाशे संभोगावस्था प्रकाशो नाम षट्चर्चिदाः प्रकाश मनासिममन् ॥

॥ समाप्तः शृङ्गारप्रकाशः ॥

CHAPTER VI.

THE S. K. Ā. AND THE ŚR. PRA.

The first work of Bhoja in *Alaṅkāra* is the *S. K. Ā.* In this work itself Bhoja has said everything he wanted to say specially as his own original contribution, and whatever he wanted to recast in his own way, he has done even in the *S. K. Ā.* But the *Ś. K. Ā.* was a small work and soon Bhoja wanted to write a bigger treatise, more especially to expound at greater length the subject of *Rasa* which had been treated in the *Ś. K. Ā.* in only one chapter, namely the fifth. Considering the subjects dealt with in both works, we can safely say that, as far as Poetics goes, the *Śr. Pra* adds substantially nothing new which is not contained in a brief manner in the *S. K. Ā.* itself. In this respect, one can call the *Śr. Pra* an elaboration, *Vistara* or *Vyāsa*, of the *Samgraha*, the *S. K. Ā.* As has been indicated in the section on the scope and scheme of the *Śr. Pra*, the *Ś. K. Ā.* restricts itself to a treatment of the last four-fold aspect of *Sāhitya*, namely, *Doṣa-hāna*, *Guna-ādāna*, *Alaṅkāra-yoga* and *Rasa-aviyoga* or *Rasa-anvaya*. These four form the essence of *Sāhitya*. The *Śr. Pra.* starts with the definition of *Kāvya* as *Śabda* and *Artha* with *Sāhitya*, and treats in a thorough manner of all these three parts, *Śabda*, *Artha* and *Sāhitya*. The nature and varieties of *Śabda* and *Artha* are elaborately dealt with in six chapters. Then are taken up for an equally elaborate treatment the various kinds of relations—*Sambandhas*—existing between *Śabda* and *Artha*. These relations are twelve in number; eight of them are called *Śabda-sambandha-śaktis*, *Yrtu* (*Abhidhā* or *Mukhyā*, *Gauṇī* and *Lakṣaṇā*), *Vivakṣā*, *Tātparya* (*Abhidhīyamāna*, *Pratīyamāna* and *Dhvani*), *Pravibhāga*, *Vyapekṣā*, *Sāmarthyā*, *Anvaya* and *Ekārthibhāva*. These eight relations are dealt with in two chapters, the seventh and the eighth. The subject-matter of these eight chapters at the beginning is entirely omitted in the *S. K. Ā.* and forms the additional matter in the *Śr. Pra*. After the eighth chapter begins the tail-part or rather the crowning part of *Sāhitya*, *Doṣa-hāna* etc., with which the *S. K. Ā.* begins. Thus the *S. K. Ā.* begins with the ninth chapter of the *Śr. Pra*.

The *Mangala Śloka* of the *S. K. Ā.* mentions the four-fold form of the Goddess of speech, namely, *Dhvani*, *Varna*, *Pada* and *Vākya*.

चत्विर्धाः पदं वाक्यं इत्यादिचतुष्टयम् । यस्याः सुस्मादिभेदेन वारदेवी तामुवाच ॥

Ś. K. Ā. I. 1.

We can take that, in this verse, there is indication of two of the subjects dealt with in the first eight chapters of the *Śr. Pra*, namely, *Pada* and *Vākya*. It is not known how Bhoja who set about his task in the *Śr. Pra* in an elaborate manner, catching thus way and that, all kinds of topics that seemed to have even a slight relation to Poetics, started only with *Pada* and did not

the relative reality of the words making a sentence. The second additional subject herein introduced is the enumeration, definition and illustration of forty-eight Vākya-dharmas. The rest of the chapter tallies wholly with the matter on pp. 3-42 of chapter 1 of the *S. K. Ā*. But there is a difference in manner; in the *Śr. Pra* Bhoja has to hurry over Doṣas, Guṇas and Alamkāras and hence, though there is substantially no difference between the sections on these three topics in the *Śr. Pra* and the *S. K. Ā*, Bhoja sets them forth elaborately in Kārikās and adequate Vṛtti in the *S. K. Ā*, but rushes through them in the *Śr. Pra* in brief prose paraphrases of the *S. K. Ā* definitions. Here and there, there are a few additions. As for instance, while giving the Guṇas, their differences from the Alamkāras, the Alamkāras and their three varieties, explanatory passages and telling similes from the toilet of ladies are given in the *Śr. Pra*. Towards the end of the Śabdālamkāra section, some Kārikās making some general remarks on the twenty-four Śabdālamkāras are added in the *Śr. Pra*. These differences regarding the treatment of Guṇas and Alamkāras in the two works of Bhoja are pointed out in the sections on Guna and Alamkara also in this thesis. Further, just as the Doṣa section opens with a grammatical Śāstraic discussion on the reality of Padas in Vākya, so also the Guna section closes with a long Śāstraic discussion on Guna-vṛtti, Upacāra, Pramā, Bhrama etc.

In the fifth chapter of the *S. K. Ā*, Kārikās 1 to 3 give in a nutshell Bhoja's Rasa theory of one Śṛṅgāra-Ahamkāra-Abhimāna Rasa. This is elaborately set forth with arguments in the first part of chapter xi of the *Śr. Pra*. The additions on this topic in the bigger work are the arguments for this new theory and the refutation of the many old ideas on Rasa.

S. K. Ā chap v Kārikā 3 contains Bhoja's idea of Rasika, which is found expressed at some length in the 11th chapter of the *Śr. Pra*, as also in the Dhvani section of Chapter vii of the *Śr. Pra*.

S. K. Ā Kārikās 4-6 give the means of securing Rasa-aviyoga or Rasa-anvaya in a Vākya through Doṣa-hāna etc., i.e. through the avoiding of such grave flaws as Grāmyatā. These three verses of the *S. K. Ā* are stated in a plainer manner and with greater amplification, in the next section on Vākya-rasa-aviyoga-upāya on p. 356 (Vol. II). Then "Nānā-alamkāra-samsṛṣṭi" given in the 11th Kārikā of *S. K. Ā* v. is taken up by the *Śr. Pra*. A fine eulogy on Samsṛṣṭi as the greatest of Alamkāras is then given with a chain of similes and this is absent in the *S. K. Ā*. Then follows a classification of Samsṛṣṭi into two kinds, Pradhānāṅgabhāva and Samakakṣyatā with a grammatical discussion on the verse of Daṇḍin, *Līmatīva tamo'ṅgāni* etc. The whole of this discussion is found on pp. 639-642 of the *S. K. Ā* v. The next section explains "Nānāalamkāra samsṛṣṭi" and proves that Guṇas, Alamkāras and Rasas—all these three—are Alamkāras. This portion corresponds to pp. 612-639, *S. K. Ā* v. Then follow the verses of Bhoja on his new Rasa theory with explanation and illustration, and these are not to be found in the *S. K. Ā*. Then Kārikā 8 of *S. K. Ā* on the three Uktis

in Kāvya, namely, *Vakra-ukti*, *Svabhāva-ukti* and *Rasa-ukti* are taken up and elaborated in the *Śr Pra* *Rasokti* or *Rasavadalamkāra* or the *Niṣpatti of Rasa from the Vibhavas* etc., regarding the eight Rasas, forms the next topic in the *Śr. Pra* and this section is entirely a reproduction of *S. K. Ā v* pp 512-515. The succeeding section of the *Śr Pra* refutes Bharata's theory of *Rasa* and establishes Bhoja's theory that *Rasas are infinite and this is not found in the S. K. Ā*. The analysis of the one *Rasa* of Bhoja into three phases, the *Pūrvā koṭi*, *Madhyamā avasthā* and the *Paramā kāṣṭhā* is then found reproduced from p. 613 of the *S. K. Ā*. The next section in the *Śr. Pra* is not found in the *S. K. Ā*. It explains Bharata's *Rasa sūtra* and the *Niṣpatti of Rasa* with a series of attractive similes. Then the *Śr Pra* illustrates the aspects and states of a *Rasa*,—*Bhāva*, *Rasa*, *Utkanthā*, *Abhiśvanga* etc., which are found here and there in the *S. K. Ā* but not in this same order.

Then begins the section giving the various ways of "*Nāṇālamkāra saṁsṛṣṭi*" which is reproduced with some slight change of order in the sub-sections from pp 615-639 of *S. K. Ā v*. With this, *Rasāviyoga* in *Vākya* is finished and *Rasāviyoga* in *Prabandha* is then taken up. A substantial part of this section is the classification of compositions into *Drśya* and *Śravya* and definition of all the varieties of these two classes and this is not found in the *S. K. Ā*. But *Rasāviyoga* in *Prabandha* is found briefly treated in the *S. K. Ā* in *Kāṅkāś* 126-137 (v) and the *Vṛtti* thereon which forms the closing section of the fifth chapter of the *S. K. Ā*, pp 642-648.

Chapter xii of the *Śr Pra* treats of the structure of Drama, the five *Avasthās*, the *Sandhus*, *Vṛttis* etc. Though this subject is practically omitted in the *S. K. Ā*, there is slight treatment of the subject in *Kāṅkāś* 127-8 and the *Vṛtti* thereon on pp 643-7, chapter V.

An account has been given above of what aspects of *Rasa* as related to *Vākya* and *Prabandha* treated of in the *S. K. Ā* are repeated and elaborated in the *Śr Pra* in Chapters xi and xii. There are yet portions of chapter V of the *S. K. Ā* on *Rasa* which still remain to be elaborated in the *Śr Pra*. These form the bulk of the *Śr Pra*, from chapter xiii to the end.

Chapter xiii (vol III) of the *Śr Pra* opens with a four-fold classification of *Ahāṁkāra-Śṅgāra* into that of *Dharma*, *Artha*, *Kāma* and *Mokṣa*. This is not found in the *S. K. Ā v*. The rest of the 13th chapter deals with the varieties of *Rati* which are found on pp 515-521, *S. K. Ā v*.

Chapter xiv of the *Śr Pra* illustrates all the remaining 48 *Bhāvas* in the five stages of *Janma*, *Anubandhā* etc. This is an elaboration of *S. K. Ā v* pp 495-511.

Chapter xv of the *Śr. Pra* takes up *Rati* for special and greater elaboration. This chapter deals with the *Ālambana vibhāva*, hero and heroine, and this is an amplification of *S. K. Ā chap v* pp 587-601, which form the *Vṛtti* on *Kāṅkāś* 101-123.

Chapter xvi *Śr Pra* deals with the *Uddīpana vibhāvas* of *Rati*. Only a little of this subject is found in the *S. K. Ā*, pp 527-529. In the *Śr Pra*

the relative reality of the words making a sentence. The second additional subject herein introduced is the enumeration, definition and illustration of forty-eight Vākya-dharmas. The rest of the chapter tallies wholly with the matter on pp 3-42 of chapter 1 of the *S. K. Ā.* But there is a difference in manner; in the *Śr. Pra.* Bhoja has to hurry over Doṣas, Guṇas and Alamkāras and hence, though there is substantially no difference between the sections on these three topics in the *Śr. Pra.* and the *S. K. Ā.* Bhoja sets them forth elaborately in Kārikās and adequate Vṛtti in the *S. K. Ā.* but rushes through them in the *Śr. Pra.* in brief prose paraphrases of the *S. K. Ā.* definitions. Here and there, there are a few additions. As for instance, while giving the Guṇas, their differences from the Alamkāras, the Alamkāras and their three varieties, explanatory passages and telling similes from the toilet of ladies are given in the *Śr. Pra.* Towards the end of the Śabdālaṅkāra section, some Kārikās making some general remarks on the twenty-four Śabdālaṅkāras are added in the *Śr. Pra.* These differences regarding the treatment of Guṇas and Alamkāras in the two works of Bhoja are pointed out in the sections on Guṇa and Alamkāra also in this thesis. Further, just as the Doṣa section opens with a grammatical Śāstraic discussion on the reality of Padas in Vākya, so also the Guṇa section closes with a long Śāstraic discussion on Guṇa-vṛtti, Upacāra, Pramā, Bhrama etc.

In the fifth chapter of the *S. K. Ā.* Kārikās 1 to 3 give in a nutshell Bhoja's Rasa theory of one Śṛṅgāra-Ahankāra-Abhīmāna Rasa. This is elaborately set forth with arguments in the first part of chapter xi of the *Śr. Pra.* The additions on this topic in the bigger work are the arguments for this new theory and the refutation of the many old ideas on Rasa.

S. K. Ā. chap v Kārikā 3 contains Bhoja's idea of Rasika, which is found expressed at some length in the 11th chapter of the *Śr. Pra.*, as also in the Dhvani section of Chapter vii of the *Śr. Pra.*

S. K. Ā. Kārikās 4-6 give the means of securing Rasa-aviyoga or Rasa-anvaya in a Vākya through Doṣa-hāna etc., i.e., through the avoiding of such grave flaws as Grāmyatā. These three verses of the *S. K. Ā.* are stated in a plainer manner and with greater amplification, in the next section on Vākya-rasa-aviyoga-upāya on p. 356 (Vol. II). Then "Nānā-alamkāra-samsṛṣṭi" given in the 11th Kārikā of *S. K. Ā.* v. is taken up by the *Śr. Pra.* A fine eulogy on Samsṛṣṭi as the greatest of Alamkāras is then given with a chain of similes and this is absent in the *S. K. Ā.* Then follows a classification of Samsṛṣṭi into two kinds, Pradhānāṅgabhāva and Samakakṣyatā with a grammatical discussion on the verse of Daṇḍin, *Limpaṭiva tamo'ṅgaṇi* etc. The whole of this discussion is found on pp 639-642 of the *S. K. Ā.* v. The next section explains "Nānālaṅkāra samsṛṣṭi" and proves that Guṇas, Alamkāras and Rasas—all these three—are Alamkāras. This portion corresponds to pp 612-639, *S. K. Ā.* v. Then follow the verses of Bhoja on his new Rasa theory with explanation and illustration, and these are not to be found in the *S. K. Ā.* Then Kārikā 8 of *S. K. Ā.* on the three Uktis

in Kāvya, namely, Vakra-ukti, Svabhāva-ukti and Rasa-ukti are taken up and elaborated in the *Śr Pra* Rasukti or Rasavadalamkāra or the Nispatti of Rasa from the Vibhavas etc., regarding the eight Rasas, forms the next topic in the *Śr Pra* and this section is entirely a reproduction of *S K. Ā* v pp 512-515. The succeeding section of the *Śr Pra* refutes Bharata's theory of Rasa and establishes Bhoja's theory that Rasas are infinite and this is not found in the *S. K. Ā*. The analysis of the one Rasa of Bhoja into three phases, the Pūrvā koti, Madhyamā avasthā and the Paramā kṣāṭhā is then found reproduced from p 613 of the *S K. Ā*. The next section in the *Śr Pra* is not found in the *S K. Ā*. It explains Bharata's Rasa sūtra and the Nispatti of Rasa with a series of attractive similes. Then the *Śr Pra* illustrates the aspects and states of a Rasa,—Bhāva, Rasa, Utkāṣṭhā, Abhiśyanga etc., which are found here and there in the *S K. Ā* but not in this same order.

Then begins the section giving the various ways of "Nāṇālamkāra śamsrṣṭi" which is reproduced with some slight change of order in the sub-sections from pp 615-639 of *S K. Ā* v. With this, Rasāviyoga in Vākya is finished and Rasāviyoga in Prabandha is then taken up. A substantial part of this section is the classification of compositions into Dṛśya and Śravaṇya and definition of all the varieties of these two classes and this is not found in the *S K. Ā*. But Rasāviyoga in Prabandha is found briefly treated in the *S K. Ā* in Kārikās 126-137 (v) and the Vṛtti thereon which forms the closing section of the fifth chapter of the *S K. Ā*, pp 642-648.

Chapter XII of the *Śr Pra* treats of the structure of Drama, the five Avasthās, the Sandhis, Vṛttis etc. Though this subject is practically omitted in the *S K. Ā*, there is slight treatment of the subject in Kārikās 127-8 and the Vṛtti thereon on pp 643-7, chapter V.

An account has been given above of what aspects of Rasa as related to Vākya and Prabandha treated of in the *S K. Ā* are repeated and elaborated in the *Śr. Pra* in Chapters XI and XII. There are yet portions of chapter V of the *S K. Ā* on Rasa which still remain to be elaborated in the *Śr Pra*. These form the bulk of the *Śr Pra*, from chapter XIII to the end.

Chapter XIII (vol III) of the *Śr Pra* opens with a four-fold classification of Ahamkāra-Śṛṅgāra into that of Dharma, Artha, Kāma and Mokṣa. This is not found in the *S K. Ā* v. The rest of the 13th chapter deals with the varieties of Rati which are found on pp 515-521, *S K. Ā* v.

Chapter XIV of the *Śr Pra* illustrates all the remaining 48 Bhāvas in the five stages of Janma, Anubandha etc. This is an elaboration of *S K. Ā* v pp 495-511.

Chapter XV of the *Śr Pra* takes up Rati for special and greater elaboration. This chapter deals with the Alambana vibhāva, hero and heroine, and this is an amplification of *S K. Ā* chap v pp 587-601, which form the Vṛtti on Kārikās 101-123.

Chapter XVI *Śr Pra* deals with the Uddipana vibhāvas of Rati. Only a little of this subject is found in the *S K. Ā*, pp 527-529. In the *Śr Pra*

there is a vast survey of seasons, countries, time, arts and accomplishments, toilet etc

Chapter xvii, *Śr Pra*. Anubhāvas of Rati. The *S K Ā* gives them in chap. v. Kārikās 40-42 and on pp. 532-537. The *Śr Pra* elaborates and adds new Anubhāvas, bringing here the Ritis, Vṛttis and the Pravṛttis as Anubhāvas born of the Buddha. The major part of this chapter is not found in the *S K Ā*.

Then begins a new section in the *Śr Pra*, with chapter xviii and ending with chapter xx. This section treats of four Śṛṅgāras, of the four Puruṣārthas and is entirely omitted in the *S K Ā*. But some topics in chapter ix on Kāma śṛṅgāra, i.e., Love, can be found here and there in the fifth chapter of the *S K Ā*.

The latter part of chapter xxi is on Nāyaka, Upanāyaka and Pratināyaka, Nāyikā, and the several qualities of these. The corresponding portions of the fifth chapter of the *S K Ā* are pp 587, 588, 604-6 and 606-608, as also Kārikās 122-123.

With chapter xxii begins a further elaboration of Śṛṅgāra. In chapter xxii 64 kinds of Anurāga are given and these are additions not found in the *S K Ā*.

Then are given in the same chapter eight forms of Love, Nitya, Naimittika etc., which are contained in *S K Ā* v Kārikās 97-8, and on pp. 581-584. In the *S K Ā*, these are called "Mahardhis" of Love; here is a rare case of the *Śr Pra* attempting at greater brevity, the *S K Ā* has twelve varieties which the *Śr Pra* reduces to eight, but the additional four are not left out. A large number of sub-varieties of these eight given in the *Śr Pra* are almost ignored in the *S K Ā*.

Another wave of a greater amplification of Love now rises in chapter xxiii. Śṛṅgāra in its two aspects, Sambhoga and Vipralambha, with their four kinds are here dealt with. The corresponding part of the *S K Ā* v. is on pp 537-545.

Chapter xxiv, vol. IV, *Śr Pra*, gives the Etymology, Nirukti, of the word Vipralambha and of the names of its four forms, Pūrvānurāga etc. This Nirukti is a subject which has already been dealt with at length even in the *S K Ā*, the additions in the *Śr Pra* being in further classification and illustration. The corresponding part of the *S K Ā* is chap v Kārikās 93-96 and pp 575-581.

Chapter xxv speaks of Pūrvānurāga through Darśana and Śravaṇa, in connection with which Bhoja digresses at length into the Pramāṇas, Pratyakṣa etc. Though this subject, in the main, must be said to be omitted in the *S K Ā*, there is mention of three kinds of Jñāna—Drṣṭa, Śruta and Anumita under the head "Parīkṣa of Rasa" on pp 525-6, *S K Ā* v.

Chapter xxvi of the *Śr Pra* is lost, it, no doubt, dealt with some aspect of Pūrvānurāga but we are not able to say whether it contains entirely new matter or not, and to what part of the *S K Ā* v it corresponds.

Chapter xxvii of the *Śr Pra.* is called Abhiyoga and its contents are not available in the *S. K. Ā*. There is yet a very brief mention of the subject under the head "Parīṣṭi of Preman," Kārikā 54 and on pp 548 *S. K. Ā*.

Chapter xxviii of the *Śr Pra* describes Dūtas, their varieties and their work. This huge subject covering a big chapter in the *Śr Pra* is briefly dealt with in the *S. K. Ā.* along with Abhiyoga as one of the Parīṣṭis of Love. See Kārikā 54 and p 550, chap v *S. K. Ā*.

Chapter xix can be said to contain matter not found in the *S. K. Ā*. It gives 48 aspects of Love (*Pūrvānūrāga*). However, two of these 48, namely, Dūta sampreṣaṇam and Dūta praśnaḥ, are found on p 550, chap v, *S. K. Ā* under the head "Vipralambha parīṣṭi."

Chapter xxx of the *Śr Pra* dealing elaborately with the nicely distinguished minor moods in 'Māna' is represented in the *S. K. Ā* only by a single śloka illustrating Māna on p 538. The same is the case with Pravāsa and Karuṇa Vipralambhas treated in the *Śr Pra* in two big chapters xxxi-xxxii, which are merely mentioned and illustrated on pp 538-9, *S. K. Ā.* v.

Chapter xxxiii of the *Śr Pra* is on the Nirukti of the word Sambhoga. This is an amplification of *S. K. Ā* v Kārikās 77-78 and the Vṛtti on pp 562-5.

Chapters xxxiv and xxxv treat of the four Sambhogas after the four Vipralambhas and these form an amplification of *S. K. Ā* Kārikās 89-92, and Vṛtti on pp 540-2 and 565-574. The several 'love-galas' in the 34th chapter are given under the head "Prakīrṇaka" in Kārikās 93-96 and explained and illustrated on pp 575-581, *S. K. Ā* v. In the *Śr. Pra.* two or more illustrations are given for each and the list is swelled with the addition of some more items to a total of Bhoja's favourite number 64. Similarly, in chapter 35, 48 stages through which Māna disappears, 24 stages through which Pravāsa comes to an end, and another 24 stages from Death to Re-union are all additions of the *Śr Pra.* not found in the *S. K. Ā*.

Chapter xxxvi, the last. This deals with the four stages of Sambhoga, Sattā, Abhiyayakti, Anubandha and Prakarṣa. These are given in *S. K. Ā* v Kārikās 13 and 25-27 and on pp 488-491.

In the *S. K. Ā* Śṅgāra-ābhāsa is not classified as Sāmānya Sambhoga but is so done in the *Śr Pra* where Bhoja divides Sambhoga into Sāmānya, i.e., of animals and Viśeṣa, i.e., of Nāgarakas. Other topics dealt with in the last chapter are 12 kinds of Rāgas, 12 kinds of Vyājas, 12 kinds of Anubandhas and 12 kinds of Pākas. Of these 3 Pākas are mentioned under the head "Pāka bhaktis" in Kārikā 124 and illustrated on p 600, *S. K. Ā* v; similarly only 3 Rāgas are mentioned under "Rāga bhaktis" in *S. K. Ā.* Kārikā 124, and pp 609-610 so also only 3 Vyājas in *S. K. Ā.* Kārikā 125, and pp 610-611 and only 3 Udarkas under the head "Udarka bhaktis" in Kārikā 125 and on pp 611-2.

In the fifth chapter of the *S K Ā* Bhoja has formulated the whole subject of Rasa under certain heads given in Kārikās 9-12. As a whole, all these conditions of Love are called "Rasa-anyaya-vibhūtis"; and we have the subjects put under some kind of names like Rasa-viśeṣa, Rasa-pariśeṣa, -Pariṣṭi, Nirukti, Prakirṇa etc. These names are not regularly utilised in the *Śṛ Pra*

The agreements and differences between the *S. K. Ā* and the *Śṛ. Pra.* can also be seen clearly by perusing the section in this thesis giving a detailed notice of the contents of the *Śṛ Pra*

At the end of the *Śṛ. Pra.* there are some Anuṣṭubh verses on Bhoja's Ahamkāra-Śṛṅgāra Rasa and these are not available in the *S. K. Ā*

The *Śṛ. Pra.* closes with the same two verses found at the end of the *S K Ā*.

CHAPTER VII

KĀVYA AND NĀTYA

‘अनौडभिनेनृभ्यः कर्तानेव बहुमन्यामहे, अभिनयेभ्यश्च राज्यमेवंविदः।’

Bhoja Śr. Pra Ch I.

There is a consensus of opinion among literary critics in considering Drama as the greatest form of literature. It is also interesting to note in connection with this enquiry the historical fact that Poetics rose out of Dramaturgy. Aristotle's Poetics considers Tragedy, a type of drama, as the greatest form of Poetry. Among writers of the Sanskrit *Alaṅkāra Śāstra*, it is Vāmana who first said, that among compositions, the dramatic is the best, for it is variegated and hence complete or full and wonderful like a picture.

“तन्दर्भेषु दशरूपकं श्रेयः। तदिदं चित्रं, चित्रपटवद्विनिर्माणत्वात्। ततोऽन्यमेदं श्रेष्ठं-
ततो दशरूपकादन्येषां भेदानां ह्यस्मि ब्रह्ममिति। दशरूपकाच्च हि इदं सर्वं विनिराजं, यदुत कथाख्या-
यिके महाशायमिति।” *K A Sū and Vṛtti* 1 3, 30-32

It is only from drama that other kinds of composition, *Kāthā*, *Ākhyāyikā*, *Mahākāvya* etc., are derived. The Sanskrit critics do not engage themselves on this question on the historical aspect—whether Poetry, rhapsodic, epic or religious lyric appeared first or dramatic dialogues. It is from the point of view of literary perfection that the question is answered by Vāmana that Drama it is that is the perfection and the rest, epic story etc., are its modifications. The one reason Vāmana explicitly gives for considering Drama as *Śreyas*, best, is that, like a picture, Drama is variegated or wonderful by the complete presence of everything. What is the significance of this comparison of Drama to picture and what is the meaning of the term *Vāmana-sākalya*? What are the *Veśas* or various items making up literary compositions? What are those characteristics which are traced in *Mahākāvya* or *Kāthā* but which are present only in Drama? These points are not explained at length by Vāmana. Poetry, story or any kind of narration has to be dramatic if it is to be powerful and effective in appeal, its characters must live as in Drama where living persons personate the characters. This quality of reality which is in Drama—resembling a return to the life of the story, is not found in *Kāvya* which is not *Dṛśya*—enacted and seen—but only *Śravya*—read and heard. Perhaps it is this visibility and reality approaching the nature of happenings in the world which we actually see with our eyes that is suggested in Vāmana's comparison of Drama to picture.¹

1. Vide my paper on Some Sanskrit Texts on Painting in the *IIIQ* Vol. IX, p. 901.

which presents the thing to our eye and appeals directly like the world. But the Drama cannot be considered greater for this reason alone. For the dramatist lacks the convenience of the epic or narrative poet who describes the emotions etc., and this description is impossible in Drama. It is on this point that SCHLEGEL distinguishes Drama and Poem; the latter has the poet's explanations while the former is devoid of these and has instead actors etc. Explanations of moods and situations which are now done by many English dramatists to-day by lengthy stage-directions which portend the steady annihilation of the difference between narration and Drama are really unnecessary in Drama, for the reality created by persons coming in dress in their moods and acting their feelings concretely renders such explanations superfluous. So it appears that in point of appeal to the audience, the Drama seems to achieve the purpose more quickly, more directly and more effectively. One can explain Vāmana's remark that Poetry, Story etc., are modifications of Drama; epic or narrative poetry is only Drama re-told with the filling up of the gaps between scenes and supplementing with narrative explanations. It is also true to say that all men are not able to understand the passing scenes in Drama, and need explanatory links. To these, the narrative is easy understanding and gives sure Rasāśvāda. The epic contains within it all varieties of poetic composition—descriptive, lyrical and dramatic. Such process of reducing all types to any one chosen according to one's own liking is possible in the case of every type. Thus, John DRINKWATER, writing a book on the lyric, deems all poetry lyrical. One can similarly speak of all types in terms of any one. Surely there is truth to an extent in all such contentions. DRINKWATER's case for all poetry being lyrical can be supported by the observations of our Sanskrit writers also. Through the pretext of characters, it is really the poet who speaks, for, as man, he has the idea of the probable and of the emotions to which he also is liable. That is, the poet universalises and it is because of this universalisation that a reader or a spectator is able to hold concourse with poetry or Drama.

“नायकमुत्तेन कविरेव मन्त्रयते, निधिनोति चेति केचित् ।”

Natyaśāstra on Rudraṭa, xiii, p 169.

“न हि महाकविभिः वात्मीकिप्रमुखैरेव ध्वनदृष्टया रामादीनामपस्थाः प्रातिस्विका निरूप्यन्ते किन्तु रामादिक्रमाद्यतया परिकल्प्य स्वप्रतिभाप्रभायलब्ध्याः सर्वस्वाधारणा इति ।”

Kumārasvāmin on Vidyānātha's *Pratāparudriya*; Bālaṃanorāṇā, Edn p 205

Thus poetry, by its very nature, from the point of view of its origin in the poet and from that of its end in the appeal to the heart of another man, the reader or the spectator, is lyrical. Therefore, it seems that all attempts at such bringing of other types under one considered as the greatest, exhibit only expressions of opinions and not absolute truth. Each type of literature is so called only because, as Abhinava says in connection with

the classification of Drama into heroic, social comedy, farce etc¹ of the comparative preponderance of a certain feature, by virtue of which characterising feature the type gets that name, lyric, epic, dramatic and so on. As a matter of fact, each type contains aspects of all other types also. So when Vāmana praises Drama as the best form of literary composition, it is his opinion, an Arthavāda-like observation, which can be supported but which is not absolutely true.

Following the trend of Vāmana's thought, we have the greatest Sanskrit literary critic, Ācārya Abhinavagupta, claiming Drama as the perfection of literary composition. He says that full Rasa-realisation, रसास्वाद्योत्कर्षः, cannot be had in stray verses, Muktakas, because all the various conditions rousing Rasa, namely, the excitant, the ensuant and the accessory emotional conditions are not fully present there. Therefore, it is only in a full poem or a full story—a Prabandha—that complete Rasāsvāda is possible. Much more than from a Prabandha is the Rasāsvāda complete when a Drama is presented. For, as we said above, Drama tries to give us as great an approach to reality as possible, as approximate a reproduction of the world as possible.

“तच्च (रसास्वाद्योत्कर्षकारक विभावदीना समप्राधान्यम्) प्रबन्ध एव भवति । वस्तुतस्तु दशरूपक एव । यदाह वामन —“सन्दर्भेषु दशरूपकं श्रेष्ठम् । तद्विचित्रं चित्रपटवद् विशेषसाधन्यान् ।” (का. भ. सू. and सू. १३ ३०-३१)” *Abhi Bhā Gaek Edn I p 288*

Therefore it is that while explaining the minor poem or the stray verse (Muktaka), one has to give out the context etc., thereby supplying the conditions among the Vibhāvas etc., which are lacking in the verse itself. The dress, movement and other actions are wanting in a poem and hence these are made up by description. Thus Rasāsvāda is primarily and supremely got only from Drama, next to it from a Mahākāvya, and lastly, from the minor poem and the stray verse.

“सद्रूपसमर्पणया तु प्रबन्धे भाषावेपथ्वकृत्योचित्यादिरूपणम्, सद्रूपजीवनेन मुषकेः । तथा च तत्र सहृदयाः पूर्वोपरमुचितमत्र परिकल्प्य ‘इत्यत्र वक्तुं अग्निप्रवसरे’ इत्यादि बहुतर पीठवन्धरूपं निदधते ।” *Abhi Bhā Gaek Edn I p 288*

Abhinava again expresses himself to this effect that Drama is literature *par excellence* because from it only is full Rasa-realisation possible. (p 292 Gaek Edn *Abhi Bhā*) If we realise Rasa in Kāvya also, it is because of the intrinsic dramatic quality of the poem. The poet's powerful descriptions give such vitality to the narration that the whole poem begins to live like enacted drama before the mind's eye.

“काव्यं साधनमुद्द्यतो दशरूपकमेव ।
वाग्य च नाट्यमेव ।

+ + +
p 292 *Abhi Bhā Gaek Edn I*

1. Vide p. 286 of my article on *Daśarūpaka* in *JOR.* VII, pp 277-290

Shortly after Abhinava, Bhoja, the author of the *Śr. Pra.*, expressed his view that he regarded the poets and the poems as greater than actors and acting. He says at the very beginning of his work : "Rasa is realised by the audience when presented by clever actors ; or when they are meditated upon as described by poets in their poems. In this respect, things are not so charming when they are seen directly as when they are narrated by men of gifted speech. Therefore, we regard the poets as greater than the actors ; their poetry, (poem or text of the Drama) as greater than acting."

“स (रसः) च अनुभवंकगम्यताद् असर्वविद्यत्वाच्च दुरवमेयः । सम्यग्भिनयेषु वा विदग्ध
शैल्यैः प्रदर्श्यमानः सामाजिकैरवधार्यते । प्रवृत्तेषु वा महाकविभिः यथावद् आख्यायमानः विदुषां
मनीषाविषयमवतरति ।

तत्र न तथा पदार्थाः प्रत्यक्षेण प्रतीयमानाः स्वदन्ते, यथा काग्मिनां वचोभिरावेद्यमानाः ।
तदाह—

अत्यणिवेसा णिव तद् नितिविभासं कुणन्ति सचेष्टिभ्यः ।

अह उण ते उमिदन्ति सुखविआदिं सुखीसंता ॥”

[अर्थनिवेशाः नापि तथा चित्तविस्मयं कुर्वन्ति दृष्टाः ।

यथा पुनस्ते उन्मीलन्ति सुखविचोभिः कथ्यमानाः ॥]

अतोऽभिनयेनृम्यः कर्तव्येव बहुमान्यामहे; अभिनयेभ्यश्च काव्यमेवेति ।”

Śr Pra. Mad MS. Vol I, Chap. 1 pp. 3-4.

Sanskrit Alamkāra Śāstra has no separate name for the dramatist ; he is also Kavi, poet, drama also is called poetry, Kāvya. Bhoja here says that he prefers poets and poetry to actors and acting. The art of giving the reality before us through action, Bhoja considers, is not so great as the art of the poet-dramatist who wrote the drama and made it sufficient for Rasa-realisation, even without the aid of the actor's art coming in to interpret or aid or supplement the poet's art in the Drama.

When Bhoja says that things are not so charming when seen actually as when they are received, touched by the magic of those who are gifted in speech, what strikes us on the surface is that Bhoja is here distinguishing Nature and Art and that he is discussing the question of the former becoming the latter through the process called representation. But what Bhoja really tries to distinguish here is, as can be seen from his conclusion, the actual ocular witnessing of a drama from the text of the drama which is the work of the poet's genius. So it is that he concludes that he esteems the poet and his drama more than the actor, the producer, their acting and stage machinery. This position, however, differs only slightly from that of Bharata and Abhinavagupta. Nāṭya means the enacted drama and so it is that Bharata devotes

1. “संचवित्रा” in the Gāthā is translated into “दृष्टाः” in Sanskrit, on the basis of Lakṣmīdhara's *Śaṅkhaśāstrīkā*, p. 197 giving “सचवद्” as an Ādeśa for “पश्यति” “Dṛṣṭāh” fits in with the sense.

attention to the building of the theatre, to musical accompaniment, to action and to the delivery of the speech. Otherwise he could have stopped with *Rasa*, *Kāvya-bandha* and the *Daśarūpaka* chapters. When Abhinava says that it is from Drama that complete *Rasa*-realisation is got, he means the enacted drama, for he speaks here of the make-up, the intonation (*Kāku*) in the delivery of the speech etc. But the Sanskrit critics are not so uncritical like some European critics as to say that the dramatist is nothing, that the dramatist's glory is in finding out his actor to interpret his play and that acting, the stage paraphernalia, theatre architecture etc., are more important than dramatic poetry or literature.

The question has been long discussed in the West. Fortunately we have a fine article by J. E. SPINGARN on this very subject, giving us definite details on this very question, the title of the essay however being "Dramatic Criticism." First of all, it should be remembered that our Aristotle, namely, Bharata, dealt with drama not only as the art of the genius called poet but also as the art, in part, of the producer and actors. Bharata speaks of the appropriateness of dress, the *Nepathya-rasa* is one kind of *Rasa*, says Mitr-gupta,¹ but Bharata views that question as settled that drama is first the art created by the poet-dramatist and then the art presented by the actors. A serious controversy as seen in the West whether it is not the art only of the actor, whether it is not more an art of the actor than of the poet-dramatist or whether it is, as held by the other extremists, purely an art of the poet-dramatist, never faced the Sanskrit writers. Bharata's followers and commentators answered the question most sanely. Before coming to this answer, as seen in the works of Abhinava and Bhoja, we shall survey the views of the European critics.

Aristotle himself was responsible for starting the discussion. For he held the view that Tragedies might be acted and effectively too, but acting, dress etc., have really nothing to do with the greatness of the tragedy. Of *Āhārya-abhinaya*, dress and scenery, he said: "This has an emotional attraction of its own, but of all the parts it is the least artistic and connected least with the art of poetry. For the power of tragedy, we may be sure, is felt even apart from representation and actors. Besides, the production of spectacular effects depends more on the art of the stage mechanist than on that of the poet." In chapter xiv he said that a great drama need not be acted at all and can affect us even as it is read. Surely it is only inferior drama that needs light effects and spectacular scenery. Aristotle said: "For the plot ought to be so constructed that even without the aid of the eye, he who hears the tale will thrill with horror and melt with pity at what takes place." Again in chapter xxvi, he said that tragedy like Epic Poetry produced its true effect even without action, it revealed its power by mere reading.

1. Quoted by Rāghava Bhaṭṭa in his commentary on the *Sākuntala*—See p. 113, Vol. XI, *JOR*, Madras, my article on Number of *Rasa*s.

One Lodovico Castelvetro, an Italian scholar who translated Aristotle with a critical commentary in A.D. 1570, disagreed with Aristotle. He said ;

(i) It is not true that tragedy produces equal effect when read as well as when acted.

(ii) When acted, learned and ignorant alike follow it, whereas only the learned can follow and appreciate it by merely reading it.

(iii) Drama is for the stage, to be acted, and this fact shall form the basis of any dramatic theory.

This at least, Castelvetro said that when a dramatist wrote a drama he had to keep in view that it was to be acted before an audience. He granted that the cultured could feel its power by mere reading but he opined that acting the drama is the general rule, for all the world is not cultured. Another writer named Didotot went further and said in his work called "Entretiens" that the essential part of the play was not created by the poet at all but was created by the actor. Still further went the playwright, GRILLPARZER who attacked the "read drama", with relentless contempt for all fine writing, poetry, soliloquy etc., which, according to him, did not contribute to action. He considered that there can be no distinction between the theatrical and the dramatic. Then there was the age of "theatricalism rampant" beginning in France in the middle of the nineteenth century. SPINAGRAN characterises this stage of dramatic criticism as "dramatic materialism".

As against this opinion, coming down to modern times from Castelvetro, there was a persistent view, promulgated by Aristotle himself, as pointed out above, which did not condemn stage, action, producer and actor but gave them their proper place, which was however only next to that of the poet-dramatist who created the Drama. And this view agrees perfectly with that of Bharata and Abhinava and other Sanskrit writers. Bharata, by his encyclopedic treatment of 'Drama' as well as of 'Theatre', took into consideration both the poet and the actor.¹ Abhinava, his greatest exponent, says that Drama is the greatest form of literary art, for, from Drama alone is complete Rasa-realisation possible. Only when actors take parts and speak with appropriate dress, accent etc., do all emotional conditions get fully presented i.e., in Abhinava's language, the Sama prādhānya, equal importance, of Vibhāvas (excitants and object of emotion) Anubhāvas (ensuants) and Sañcārins (crossing feelings) is had only in the enacted drama. The fullest Rasāsvāda—Rasa-āsvādanīkaṛṣa—is thus got first in the enacted drama. There is some truth in Castelvetro's contention that Drama needs to be enacted if one means to give its joy to the uncultured as well as the cultured. The cultured can, he ac-

1 Bhoja also is not an extremist. Though he considers the text of the Drama, the Kāvya, which is the work of the poet's genius, as greater than actors and acting, we know from reliable authorities like Śāradātanaya, Śārngadeva, Pārśvadeva and other Nāṭya and Saṃgīta writers that Bhoja wrote another work dealing with action and music and other subjects of Nāṭya Śāstra.

cepts, relish a play by merely reading it whereas to the uncultured, presentation of play on the stage by the actors alone carries understanding. Somewhat similar is the position taken by Abhinavagupta. It all depends upon the nature of the audience. Everybody is infected with the emotions when a play is acted but he who can relish it by reading alone must be highly cultured. Says Abhinava that the more a man is Sahrdaya,¹ the more he is attuned to aesthetic impression from literature by constant literary habit, the more mirror-like his heart is as a consequence of constant study of poetry, the more easily is this Rasa roused. Such a Sahrdaya can enjoy drama even by reading it. Even when stray verses are read he quickly understands the setting etc., his mind fills up the missing emotional conditions, and he enjoys it completely, whereas for another of a less cultured and less attuned heart, a lot of prefatory explanation is necessary to make the stray verse relishable. Similarly a drama also, if it has to be understood by less cultured souls by mere reading, has to be explained.

“किन्तु समप्राधान्य एव रसास्वादस्योत्कर्षः । तत्र प्रबन्ध एव भवति, वस्तुतस्तु दशरूपक एव । यदाह वामनः—‘मन्दर्भेषु दशरूपकं श्रेयः । नदिचित्रम् । चित्रपटवद्विरोपसाकल्यात्’ (I-ii ३०-३२) । तद्रूपसमर्पणया तु प्रबन्धे भाषाविषयप्रयुक्त्याचित्यादिकल्पनात्, तद्रूपजीवनेन मुक्तके । तथा च तत्र सहृदयाः पूर्वापरमुचितं परिकल्प्य ‘इदं तत्र वक्ता अस्मिन्नवसरे’ इत्यादि बहुतरं पीठवन्धनं विदधते । तेन ये काव्याभ्यासप्राक्तनपुण्यादिहेतुवलात् [इति] सहृदयाः, तेषां परिमितविभाषासुखशील-
नोऽपि परिरुद्ध एव साक्षात्कारकत्वं काव्यार्थं स्फुरति । अत एव तेषां काव्यमेव प्रतीत्युत्पत्ति-
रुद् अनपेक्षितनाट्यमपि ।” . *Abhi Bhā* Chap VI, p 288, Gaek Edn I.
Even in the case of the Sahrdayas, there are times when their hearts are turbid and minds distracted—*Kaluṣa vikṣipta*. So much so that not only do the dramas not infect them when read but they do not, even when enacted. Therefore it is that the Sanskrit critics first posit that to appreciate poetry and drama one has to be first of all a Sahrdaya, and not all are Sahrdayas, secondly even Sahrdayas are not influenced by drama when they are distracted. Abhinava says that it is to remove such distractions, to increase receptiveness and even to make an Ahrdaya into a Sahrdaya that the preliminaries, music and other operative elements, and the peculiar atmosphere of the decorated theatre are intended. “*Niṣa sukhādi vivaśibhāva*” is a *vighna* or obstacle to Rasa-realisation and it has to be removed by music etc.

“निजमुखादिविवशीभूतश्च कथं वस्त्वन्तरे सविद विभ्रामयेदिति तद्रूपप्रत्युद्भवोद्भवस्य प्रति-
पदादीनिष्टे साधारण्यमहिम्ना सकलभोग्यन्तमहिष्णुभिः शब्दग्राहविषयमयः अतोद्यमानविचित्रमण्डप-
विश्रमगणिष्ठादिभि उपरजनं समाधितं, येन बह्दयोऽपि सहृदयैर्मन्यप्राप्त्या सहृदयीक्रियते ।”
Abhi Bhā Gaek Edn I pp 282-283

1 The Sahrdaya, Abhinava defines, as one whose heart has been made transparent (receptive) like mirror by constant ‘chewing’ of poetry and who is therefore able to become immediately the emotion that is portrayed.

“येन काव्यानुशीलनभ्यामवशाद् विजडीभूते मनोमुदरे वर्णनीयतन्मयीभवनयोग्यता ते हृदयसुवादभाज सहृदयाः ।” *Locana on Dāra A* p 11

and scenery ; otherwise an interpreter has to explain the sequences Bhaṭṭa Tauta points out that Rasa is realised when the emotional conditions of Vibhāvas etc., are powerfully realised, they can be realised in that manner surely in a drama which depicts to the eye all those conditions rousing the Rasa. Drama gives a Pratyakṣa-sākṣātkāra which is not available from poetry but a powerful poet's expression makes his descriptive and narrative poetry have such life as will equal the life which drama enacted before the eye has Thus there is little essential difference between Kāvya and Nāṭya

“प्रयोगन्वमनापने कान्ये नास्वादसम्भव ।”

“वर्णनोत्कलिनाभोगप्रादोतया सम्यगर्पिता ।”

उद्यानकान्ताचन्द्रायाः भावाः प्रत्यक्षवत्स्फुटाः ॥”

Bhaṭṭa Tauta quoted in the *Abhī Bhā* Gaek Edn I, p 292

Therefore to the cultured soul of the Sahrdaya, there is no difference between un-acted drama and poem When a drama is not acted but yet can be relished as keenly, by mere reading, it is only Kāvya and it is supremely the art of the poet's genius only It gets its vitality by the genius of the dramatist A great drama needs no actor, no theatre Its greatness can be felt by mere reading in a corner of a room As Aristotle says “Tragedy like Epic Poetry produces its true effect even without action, it reveals its power by mere reading” Dryden tells us that it is his ambition to be read which he considers as surely ‘the more lasting and nobler design’ A great French scholar, Dacier (end of the seventeenth century) admits that while stage decoration etc., add to the beauty of the play, they make the piece in itself neither better nor worse In the middle of the next century Voltaire says (in the Notes to the Tragedy of Olympe) “What has the stage decoration to do with the merit of the poem? If the success depends on what strikes the eyes we might as well have moving pictures” At the end of the same century, Pye, in his commentary on the Poetics, says that good tragedies affect us as forcibly even while read in a room Their effect is independent of the stage effect Lessing, the German writer, in his work on Dramaturgy, expresses himself similarly that “there is no real relation between elaborate scenery or splendid theatrical edifices and great drama itself” Too much emphasis on the stage craft and scenic extravaganza is ‘theatricalism rampant’, this has nothing to do with drama What have these to do with real dramatic worth when critics are of opinion that even such an important accessory as the art of acting itself has little to do with the greatness of the drama whose beauty can be realised even by reading? He is really a great poet who creates dramas whose influence is had even when he is read LAMB even says that a great play cannot be properly acted “A masterpiece is rarely as well represented as it is written, mediocrity always fares better with the actors” Therefore by Anvaya and Vyatireka, it can be maintained that first and last, a great drama is the creation of the genius of the poet-dramatist Really great dramas need no acting, and acting, however great, cannot make insipid plays great According to Bhaṭṭa Tauta, the greater the poet's power

of description, the lesser grows the need for presentation by actors. For Rasa-realisation is had when we see things powerfully living before our eye, physical or mental. And this can be accomplished either by acting and production or by the inherent dramatic power of the piece. If it is not there already as a result of the Prauḍhi of a poet's genius, no amount of Prayoga by actors can create that Pratyakṣāyamānatva. Therefore all Nāṭya is Kāvya, the art of the poet, and not of the actors. So it is that Bhoja says that more than actors and acting, he esteems poets and poetry or drama.

“अनोऽभिनेतृभ्यः कवीनेव बहुमन्यामहे;
अभिनवेभ्यश्च वाच्यमेवेति ।”

CHAPTER VIII

SĀHITYA

‘शब्दार्थौ सहितौ काव्यम्’

Bhāmaha I 16

- I Introduction
- II Beginnings Early history of the concept, Bhāmaha, Mukula, Pratīhārendurāja, Rājasekhara and Kṣemerdra
- III Bhoja's conception of Sāhitya.—*Śr Pra* & *S. K A*
- IV. Śāradātānaya follows Bhoja
- V. The Sāhityamīmāṃsā, its interpretation of Sāhitya following Bhoja, in a way, five stages of Sāhitya
- VI. Kuntaka's definition of Sāhitya.
- VII Bhoja's and Kuntaka's conception of Sāhitya comparison and contrast; Bhoja's Sabdārthaguna-‘Sammitatva’ compared to Kuntaka's Sāhitya
- VIII Conclusion MEYNEI, Vidyādharma, Nīlakanṭha dīkṣita, Parāśarabhaṭṭa and Kālidāsa on this Sāhitya

The concept of Sāhitya had a grammatical origin. It became a poetic concept even as early as Rājasekhara, as far as we can see at present, the *Kāvyamīmāṃsā* is the earliest work to mention the name Sāhitya and Sāhitya vidyā as meaning Poetry and Poetics. Even after him, grammatical associations were clinging to the term up to Bhoja's time. Kuntaka, about the time of Bhoja himself, was responsible for divesting Sāhitya of dry grammatical associations and for defining it as a great quality of the relation between Śabda and Artha in Poetry. Sometime afterwards was written by Ruṣṣaka or Mankhuka a work called *Sāhitya-mīmāṃsā*, which was the first work on Poetics to have the name Sāhitya. Afterwards Sāhitya became more common and we have the notable example of the *Sāhitya-darpana* of Viśvanātha.¹

Sāhitya is derived from the word ‘Sahita’, “united together” सहितयो-
र्भावः साहित्यम् । All literature is made of the material of word and sense united together and so also is Poetry. The earliest definitions of Poetry are material, giving us the substance of which Poetry is made, namely, Śabda and Artha. Bhāmaha says

शब्दार्थौ सहितौ काव्यम् K. A I 16

This is the starting point and no one can ignore this essential element, so long as Poetry is a kind of expression, expressed through the medium of language. So Rudraṭa follows with his indication of the nature of Kāvya—

¹ Vide my article on *Kṛtya Kalpa*, with a Note on the Evolution of the Names of the Alamkāra Śāstra in the *JOR*, Madras. Vol VIII, part. 2

ननु शब्दार्थौ काव्यम् and many later writers like Mammaṭa and Vidyānātha define Poetry through Śabda and Artha. Even after the establishment of the Ātman of Poetry, Śabda and Artha were taken as the body of Poetry. The two are inseparable and always go together, the one meaning the other. No literature, no talking even, is possible without the two. But there seems to have been in the early period of Poetics a view on this grammatico-poetic question that of the two elements of Śabda and Artha, the former is more essential and important. It is perhaps to answer this view that Māgha says in his poem, the *Śiśupālavadha*, that a discerning man will pay equal regard to Fate and Self-exertion, and a poet will, to both Śabda and Artha.

शब्दार्थौ सत्त्विविद्विद्वद्वयं विद्वान्वेदते । II. 86

Māgha here emphasises that Śabda and Artha are of equal importance. It is to this same controversy that Bhāmaha refers in chapter I and replies like Māgha

रूपकादिमलद्वारं बाह्यमाचक्षते परे ।

मुपातिता च व्युत्पत्ति वाचा वाच्यत्वलङ्कृतिम् ॥

तदेतदाहुः सौमन्यं नार्थव्युत्पत्तिरीदृशी ।

शब्दाभिधेयालङ्कारभेदाद्विद्वद्वयं तु नः ॥

It is immediately after this that Bhāmaha says that both Śabda and Artha, united together, form Kāvya. शब्दार्था सहितौ काव्यम् । It is meaningless to emphasise either Śabda only or Artha only, to call the one as Abhyantara and the other as Bāhya. Quoting the above-given verses of Bhāmaha and knowing full well the complete significance of the immediately following observation of Bhāmaha शब्दार्थौ गहितौ काव्यम्, Kuntaka thus concludes : तेन शब्दार्थौ द्वौ संमिलनौ काव्यमिति स्थितम् V / 1 p 10 Earlier also Kuntaka says :¹

“शब्दार्था काव्यम् ; वाच्ये वाच्यं चेति द्वौ समिष्टौ काव्यम् । द्वयेकमिति विचित्रैशोक्तिः ।

तेन यत्नेर्पात्रिन्मननं कविक्रीडादन्वितमनोयानिश्चयः शब्द एव केवलं काव्यमिति, केदांचिद्, वाच्यमेव रचनावर्गान्त्वचमन्कारकारं काव्यमिति, पक्षद्वयमपि निरस्तं भवति । तस्माद् द्वयोरपि प्रतिनिधयिषत्वेन, तद्विदाहादकारित्वं वनन्ते, न पुनरेकमिदम् ।” V / 1. p 7 De's Edn

In another way, the very late writer Jagannātha emphasises Śabda to start with, though he includes Artha also in his definition of Poetry. He defines Poetry as Śabda that gives such an idea, Artha, as is productive of non-worldly æsthetic bliss when contemplated upon रमणीयार्थप्रतिपादकः शब्दः काव्यम्. Jagannātha further justifies himself that Śabda it is that is called Kāvya and not Artha also, because we say in the world ‘The Kāvya has been read but its Artha has not been understood’ But this is not a strong argument for, in the ordinary speech in the world one adopts a fictitious analysis of a single whole into its parts. The proper attitude however is what Kuntaka has stated, namely, that both Śabda and Artha together constitute Poetry.

1. See also Namuciḍḍi on Rudraṭa, II. 1.

It is the analysis of this *Vīṣeṣa* that engages our attention and it is the main theme in the history of Sanskrit Poetics. That it is some beauty is accepted by all. Replying to Bhaṭṭa Nāyaka, Abhinava says that it is acceptable to him to say that the 'Soul' of Poetry is the realisation of beauty.

“यद्योक्तं—‘चारुव्यप्रतीतिस्तर्हि काव्यस्य आत्मा म्यात्’ इति, तदङ्गीकुर्म एव । नास्ति खल्वयं विवाद इति ।”

Śabda and Artha that are 'beautiful', Ramanīya, are Kāvya. Within this Rāmanīyaka come Alamkāra, Guna (Rīti included in it), Rasa, Dhvani and Aucitya. These form the speciality of poetic speech, of the relation between Śabda and Artha in Poetry. In ordinary speech, Śabda and Artha are united, *Sahitau*. Without this Sāhitya, no linguistic expression is possible. Then what is the meaning of Sāhitya with reference to Poetry? The Sāhitya meant is one of a special kind, an unusually beautiful relation between Śabda and Artha in Poetry.

“ननु च वाच्यवाचकसंबन्धस्य विद्यमानत्वात् एतयोः न कयदिदपि साहित्यविरहः, सत्यमेतत् । किन्तु विशिष्टमेवेह साहित्यमभिप्रेतम् ।” Kuntaka V. J. p. 10.

Poetry is speech *par excellence*; and Sāhitya, relation *par excellence*. Thus to begin with, the word Sāhitya meant only the mere union of Śabda, the expresser, and Artha, the expressed—*Vācya vācaka sambandha*. This means correctness and purity of grammar on the one hand and logical sensibility on the other. Taking Śabda and Artha united as Kāvya, the early writers examined the varieties of Śabda, different languages, different kinds of words as Noun, Verb, Preposition etc., and sentences made up of words (पदसमूहात्मकवाक्य) and of types of compositions made up of Vākyas, like the Sarg-bandha, Nāṭaka etc. This analysis pertains to Śabda and is had in the first chapters of the works of Bhāmaha and Daṇḍin. But there is no trace of any analysis of the Artha in Poetry in the texts of these two writers. The first writer who began to talk of more varieties of Artha than one, in Poetry, is Udbhaṭa according to the evidence of the *Dhvanyāloka* and the *Locana*. Analysis of Artha in Poetry begins here. In his *Bhāmaha*

Bhāvakatva which Abhinava says, as far as Kāvya is concerned, is due to certain elements of beauty in expression, *Sabdārtha*, namely, Guṇas and Alamkāras.

भावस्त्वमपि मनुचितगुणलङ्कारपरिग्रहात्मकमस्माभिरेव नित्यं वक्ष्यते । *Locana* p. 70. It is to this view of Bhaṭṭa Nāyaka that Abhinava refers in his *Abhi. Bhā*

अन्ये तु काव्येऽपि गुणलङ्कारगन्धर्वोत्तमप्रयुक्ते रसचर्यमहुः । p. 292, Gaek. Edn. I. If it is so Nāyaka's view is not far distant from that of Kuntaka and of the old schools which defined the *Vīṣeṣa* as a Dharma. The difference between the three schools as analysed by Samudrabandha is that while the first sticks to the expression, the third to the expressed, the second comprehending both the expression and the expressed, emphasises the peculiar poetic activity of the poet's genius which shapes everything.

2. Vide my paper *Kṛyā Kalpa* and the Evolution of the Other Names of the Alamkāra Śiṣṭra, above referred to the section on *Saundarya* and *Carutva*.

vivaraṇa, while commenting upon Bhāmaha, I 9 शब्दरुन्दोऽभिधानार्थं. Udbhata tries to interpret the two words Śabda and Abhudhāna as distinct and points out that in Poetry, besides the primary sense of the words, there is a second sense which is the secondary meaning

“—तथापि गुणकृत्या काव्येषु व्यवहारं दर्शयता ध्वनिमार्गो मनास्सृष्टो (ऽपि न) लक्ष्यत इति परिकल्पयैवमुक्तम्—।” *Dhvā Ā* p 10.

‘दर्शयतेति । भट्टोद्भट्टवामनादिना । भामहोक्त ‘शब्दरुन्दोऽभिधानार्थं.’ इत्याभिधानस्य शब्दाद् भेदं व्याख्यातुं भट्टोद्भट्टो वभाषे ‘शब्दालाभमिधानमभिधानव्यपारः, सुख्यो गुणकृतिश्च’ इति, वामनोऽपि ‘सा सादृश्यान् लक्षणा वक्रांक्तिः’ इति ।” *Locana*, p 10

Udbhata thus mentioned the Amukhya or Gauna Artha and Vāmana definitely speaks of Lakṣaṇā which gives the secondary meaning as underlying the beauty in certain expressions. Soon critical circles discovered the third and greatest variety of Artha, the suggested idea—स्वनि or ध्वन्यमान अर्थ. Taking Śabda and Artha together, i.e., the two in Sāhitya, and leaving aside the grammatical aspects of their mutual relation, it was found out that in Poetry the relation between the two consisted of some beauty analysable into Alam-kāra, Guṇa etc. In such a manner, in course of time, Sāhitya which at first meant only the inevitable grammatical and logical relations between Śabda and Artha in any kind of linguistic expression came to mean those things which form the distinguishing characteristics of Poetry as different from the other utterances. Soon Sāhitya came to be used as a synonym of Poetry.

We do not know when and how exactly the word Sāhitya came into existence and came to be used in the sense of Poetry. We have an old verse which uses the name Sāhitya for Poetry

साहित्यसङ्गीतकलाविहीनः साध्यात्मसु. पुच्छविषाणहीनः ।

but its date is not decided. In Bhāmaha we have only the qualifying adjective ‘Sahutau’ from which Sāhitya is derived. सहितयोर्भावः साहित्यम्. Mukula uses the word (Pp 21-22)

पदवाक्यप्रमाणेषु तदेतन् प्रतिविबिक्तम् ।

यो योगयति साहित्ये तस्य वागो प्रसीदति ॥

Commenting on this, he himself mentions Sāhitya twice as a Śāstra (Poetics) along with Mīmāṃsā, Vyākaraṇa and Tarka. Mukula’s pupil and commentator on Udbhata, Pratihārendurāja, while describing his Guru in the closing verse of his commentary on the K.A.S.S mentions the word in the sense of Poetics साहित्य श्रीमुरारे । In Rājasekhara’s K.M we find Sāhitya-vidyā meaning Poetics as one of the Vidyās पद्यो साहित्यविद्या इति यायावरीयः । ना हि चतसृणामपि विद्याना निधन्यन्दः । He explains Sāhitya derivatively as the Vidyā of Śabda and Artha placed together in the proper manner

“शब्दार्थयोर्यथावत् सङ्भावेन विद्या साहित्यविद्या ।” K M p 5

In section 3, describing the legend of Kāvya Puruṣa and his descent into the world, Rājaśekhara mentions Sāhitya-vidyā as the spouse of Kāvya Puruṣa.

“—तदेतस्य (काव्यपुरुषस्य) वशीकरणं कामपि विषयं सजामीति विचिन्तयन्ती साहित्य-विद्याचधूसदपादयत्, आदिगर्भानां—एष ते स्या धर्मपतिः पुरः प्रतिष्ठते, तदनुवर्तस्व, एनं निवर्तय च ।”

From the first quotation it appears that by Rājaśekhara's time it is definitely settled down in books that Sāhitya is synonymous with Poetry or Poetics. Abhinava's pupil, poet and critical writer, Kṣemendra, uses Sāhitya twice as meaning Poetics, the subject which he studied under Abhinava.

श्रुत्याभिनवगुमाख्यात् साहित्यं बोधवारिधेः ।

आचार्यशेखरमणेः विद्याविशुत्तिकारिणः ॥ *Bṛhalkathāmañjarī* p 260.

It is only when we come to the eleventh century that we see the concept of Sāhitya entering into its 'Bhāgya daśā'. It begins to loom larger and gets two exponents for itself, one in Malwa and another in Kashmir, Bhoja and Kuntaka, two of the names among first rank Ālamkārikas who must be specially noticed in a history of Sāhitya. It is striking that both Bhoja and Kuntaka start with Bhāmaha's definition—शब्दार्थौ सहितौ काव्यम्. Before we compare and contrast the two expositions of Sāhitya by Bhoja and Kuntaka, we shall see what Bhoja means by that term.

We have already said that Poetry being speech supreme, Sāhitya is between the two parts of language—Śabda and Artha—relation supreme. Thus, Sāhitya first means all linguistic expression and the general and inevitable grammatical and logical relations between word and sense; and then it means Poetry and the poetic relations between the two. Bhoja means by Sāhitya both kinds of relation and he not only deals with Poetry but with language also. At the lower levels, lies language with its general Sāhitya; higher up the language has risen above itself and has bloomed into Poetry and here, the Sāhitya is poetic relation between word and sense. Bhoja defines Kāvya as the Sāhitya or unity of word and sense.

“तत् (काव्यं) पुनः शब्दार्थयोः साहित्यमामनन्ति । तद्यथा—‘शब्दार्थौ सहितौ काव्यम्’ इति ।

It is to a treatment of this Sāhitya of Śabda and Artha that the *Śr. Pra* is devoted. Bhoja calls his work itself *Sāhitya Prakāśa* in chapter xi.

यस्मिन्प्रसंगविद्यामथानार्थविभूतयः प्रसजन्ते ।

संख्य, ग साहित्यप्रकाश एतादृशो भवति ॥

Chap xi, p 430 *Śr. Pra.*, Vol. II.

The scheme of the whole work is contained in the definition, “Śabdārthau sahitau kāvyam” and under the edifice of the *Śr. Pra* lies the foundation and system called Sāhitya. This has been already pointed out by me in

a previous section Sāhitya is thus defined by Bhoja. It is the relation between Śabda and Artha and is of twelve kinds. Eight of these twelve Sāhityas can be called general and the last four are special and can be classed as the poetic Sāhityas.

किं साहित्यम् ? य. शब्दार्थयोः सन्धः । स च द्वादशधा, अभिधा, विवक्षा, तात्पर्यम्, प्रविभाग, व्यपेक्षा, सामर्थ्यम्, अन्वयः, एकार्थीभावः, दोषहानम्, गुणोपादानम्, अलङ्कारयोगः रसावियोगश्चेति ।”

Again, at the beginning of chapter vii which begins the treatment of Sāhitya, Bhoja repeats these twelve-fold relations between Śabda and Artha as constituting Sāhitya.

“तत्र अभिधा-विवक्षा-ज्ञानार्थ-प्रविभाग-व्यपेक्षा-सामर्थ्य-अन्वय-एकार्थीभाव-दोषहान-गुणोपादान-अलङ्कारयोग-रसावियोगरूपाः शब्दार्थयोः द्वादश सम्बन्धाः साहित्यमुच्यन्ते ।

Vol I, p. 428, *Śr Pra*.

Even the earlier work of Bhoja, the *S K Ā*, contains indications of this conception of Sāhitya of Bhoja. The first verse of the work *ध्वनिर्वर्णाः पदवाच्यम्*, etc. covers part of contents of chapters i-vi of the *Śr Pra* and the second verse of the *S K Ā* gives the last four-fold poetic Sāhitya, दोषहान, गुणादान, अलङ्कारयोग and रसावियोग or रसान्वयः; commenting on the above-said first verse of the *S K Ā*, Ratneśvara who is acquainted well with *Śr Pra* says

“तद्यमत्र तात्पर्यसंक्षेपः—साहित्यस्वरूपनिष्पत्तयः तिल एव प्रन्थारम्भः । साहित्यं च शब्दार्थयोः सन्धः । तत्र शब्द एव क इत्यपेक्षायामय विभागो ध्वनिरित्यादि । अर्थस्य स्वाम्भुम्भादिरक्षणः लोके जाध्रे च प्रसिद्धः । सम्बन्धः कश्चिदनादि । सर्वस्वायमानस्तु संबन्धः नान्यत्रेति अस्मिन्नायतते । स चतुर्विधः—दोषहानम्, गुणोपादानम्, अलङ्कारयोगः रसाभि (वि)योगश्चेति ।”

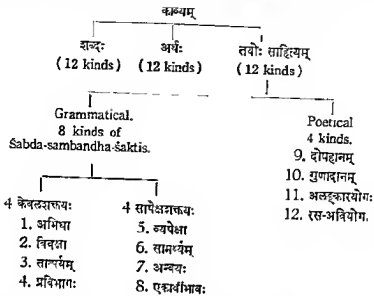
Ratneśvara on *S K Ā* I, 1

“निर्दोषं गुणवत्काव्यम् अलङ्कारैरलङ्कृतम् । रसान्वितं कविः कुर्वन् कीर्तिं प्रीतिं च विन्दति”

S K Ā I, 2.

There is the well-known eternal, external grammatical relation between Śabda and Artha but these are subjects pertaining to grammar. As far as Poetry is concerned, the relation is of a superior kind, *Vaiśiṣṭam Sāhityam* as Kuntaka says, or *Sarvasaīyamānāḥ sambandhah* as Ratneśvara says. Sāhitya is thus really the poetic relation only, or rather it is necessary to investigate the poetic Sāhitya only, leaving aside the well-known external Sāhitya. But, with a suggestion of the historical origin of the concept of Sāhitya in grammar, and, as in most places, writing here also under the great influence of the Śāstra of grammar, Bhoja takes at first Sāhitya as merely relation between Śabda and Artha and includes under it two sets of relations, grammatical and poetical. Among the eight grammatical relations, four are classed together

as Kevala-śabda-sambandha-śaktis and the other four as Sāpekṣa-śabda-sambandha-śaktis. The following table gives these classifications at a glance.



The first eight are called Śabda-sambandha-śaktis. Abhidhā comprises the three Vṛttis, Mukhya, Gauṇī and Lakṣaṇā. Vivakṣā is of three kinds—Kāka-vādi-vyaṅgyā, Prakaraṇādi-vyaṅgyā and Abhinayādi-vyaṅgyā. In Tātparya is included the Pratiyamāna and Dhvani. (See below, section on Bhoja and Dhvani). These eight Śabda-sambandhas are treated of in chapters vii and viii. Poetic Sāhitya begins in chapter ix.

We remarked above how it is worth while in a work on Poetics to investigate into this Poetic Sāhitya only, leaving out the Vācya-vācaka-sambandha as very well known. Ratneśvara also opines so. But Bhoja has taken the grammatical relation also as Sāhitya. As if this is not enough, he confuses us more by contradicting himself at the opening of chapter ix by restricting the name Sāhitya to the first eight grammatical and logical relations. He separates the last four, does not call them Sāhitya and introduces them newly as factors which secure goodness of expression—Samyak prayoga or Prayoga-arhatā.

“तत्र अभिधाविषयानि निरूपितं शब्दाभ्योः साहित्ये, वाक्यस्य प्रयोगोऽन्यता, प्रयोगानर्हता च निधीयते । यदाह—‘एकमगद गम्यतु प्रयुक्तं स्वर्गे लोके कामधुम् भवति’ । दुष्प्रयुक्तः पुनरप्यर्थं गतयते । सम्यक्प्रयोगश्च तदा उपपद्यते, यदा दोषहानम् गुणोपादानम्, अलङ्कारयोगः, रसवियोगश्च भवति ।” p. 144. Vol II, *Sr Pra*

This contradicts the statement that all the twelve relations form Sāhitya. There is yet another contradiction which appears at the very beginning of the *Sr. Pra* where Bhoja defines *Poetry* as the Sāhitya between Śabda and Artha.

“तत् (काव्य) पुनः शब्दार्थयोस्माद्विद्यमानमिति । तद्यथा—‘शब्दार्थौ महिनी काव्यम्’ इति ।”

This would mean that Sāhitya is neither the sum-total of all the twelve relations, grammatical and poetical, nor the sum-total of the first eight only but that it is only the four-fold poetic relation of Doṣa-hāna, Guṇādāna, Alamkāra-yoga, and Rasa-aviyoga,—a view that will correspond to that of Kuntaka and Ratnesvara. The second view of Sāhitya that it is the sum-total of the eight Śabda-sambandha-śaktis is the view of the work called *Sāhityamimāṃsā* which we shall notice presently.

Bhoja wrote without a systematically thought-out unitary idea of Poetry. He borrowed from all, accepted all and somehow accommodated every writer.

dārthau sahitaū kāvyam” Following the latter, he completely incorporated the *Kāvyaadarśa* into his own work. He followed Vāmana on Guṇas and their relations to Alamkāras. As a matter of fact, the chapter heads, Doṣa-hāna and Guṇādāna, are taken from Vāmana’s Sūtra, ग दोषगुणलङ्कारहानादानाभ्याम् I, 13. He follows Bhāmaha in another respect also, i.e., in considering all Alamkāras to be of the form of Vakrokti. (See below section on Alamkāra and on Vakrokti.)

“अस्मिन् मति मन्त्रालङ्कारजनयो वक्रोक्त्यभिधानवाक्याः भवन्ति ।

तदुक्तम्—

वक्रत्वमेव काव्यानां परा भूरेति भागह ।

अंय. पुष्पाणि मवांगु प्रायो वक्रोक्तिषु प्रियम् ॥ *Sr Pra* Vol II, p 372

Following both Bhāmaha and Daṇḍin, Bhoja considers Rasas and Guṇas also as Alamkāras.

“एवमवस्थापितं गुणरसनद्विभागभाषानामलङ्कारत्वे षट्सप्तशोडशलङ्काराः सम्भवन्ति ।”

Sr Pra Vol II, p 388.

(See also Pp 612-3 SK V. See also below sections on Guṇa, Alamkāra, and Rasa.) Bhoja then follows Vāmana and says that, of the two, Guṇa and Alamkāra, the former is more important. He quotes the two verses of Vāmana on this point.

“तत्र च गुणोपादानालङ्कारयोग्यो गुणोपादान एव । अतः तदेव प्रथममुच्यते । यथाह—
यदि भवति वपुरङ्गुलं गुणेभ्यः ” etc etc (Vāmana). *Sr Pra* Vol II p 211

“गुणयोग्यतां गुणैः गुणलङ्कारयोग्यो ।”—SK I I, 50 p 42

As a follower of the Rasa-school also, he considers that the last aspect of Sāhitya called Rasa-aviyoga or non-divorce from Rasa is the most important. It is the greatest factor of beauty in Kāvya and the three preceding it, only serve it.

“निरीपह्य गुणरतोऽलङ्कारस्य वाक्योपादानस्य वक्रोक्तिरालङ्कारो ग्राह्योऽपि प्रकृत्य उच्यते ।” *Sr Pra* Vol II p 352

In the S.K.Ā., among the three Uktis which comprehend the whole field of Poetry, namely, Svabhāvokti, Vakrokti and Rasokti, he assigns the greatest place to Rasokti

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च बाहुमयम् ।

सर्वान्मु प्रार्थितो दातु रसोक्तिं प्रतिजानते ॥—S.K.Ā. V, 8.

He also adopts as much as possible verses of Ānanda, which subject I have separately examined in a further section on Bhoja and Ānanda. This, in brief, is the plan by which Bhoja improvises a system called Sāhitya, in which is envisaged his conception of Poetry as speech made more attractive by four factors, namely, absence of grammatical, logical and literary flaws (*Doṣahāna*), securing of stylistic qualities of Śleṣa etc., which are of prime importance and which must necessarily be present (*Guṇādāna*), adornment with Ālankāras which is optional and is intended for further beautification (*Ālankāra-yoga*), and above all, seeing that no part of Poetry is devoid of Rasa (*Rasa-avyaya*). This is his definition of Poetry also :

निर्दोषं पुण्यवन्ताव्यम् अलङ्कारैरलङ्कृतम् ।

रसान्वितं कविः कुर्वन् कीर्तिं प्रीतिं च विन्दति ॥—S.K.Ā. I, 2.

‘एतैर्वाक्यलक्षणमपि कटाक्षितम् ।’ —Ratnāśvara on the above.

Thus, if it can be granted that there is some thought-system of Poetics in Bhoja's *Śr Pra*, it must be this system of Sāhitya.

Śāradātanaya, in his *Bhāva-prakāśa* (chapter vi, p 145, Gaek Edn) follows Bhoja's conception of Sāhitya. He gives the twelve-fold Sāhitya in a clear, classified and succinct manner. The three-fold classification of the twelve relations indicated by us above is also made by him. The verses in the *Bhā Pra* on pp. 145-152 form a good metrical summary of chapters vii-ix of Bhoja's *Śr Pra*.

वाक्यार्थत्वं (रसस्य) च शब्दार्थसंबन्धादवगम्यते ।

संबन्धो द्वादशविधः स्मृतः शब्दार्थयोर्बुधैः ॥

द्वादशधा सम्बन्धः शब्दस्वार्थस्य यस्य साहित्यम् ।

त्रिस्तुतयः स चतुर्भिस्तनुभिस्तान् चतुर्भिश्च ॥

वृत्तिर्विवक्षा तात्पर्यप्रविशानाविहोर्दिता ।

ततो व्यपेक्षासामर्थ्यान्वयाधेयवैभक्त्या ॥

शेषदानं युगादानं तयालङ्कारयोजिता ।

रसावियोग इत्येते संबन्धाः कथिता बुधैः ॥—P. 145

See also Mr. K. S. RAMASWAMY SASTRI's Introduction to the Gaek Edn of this *Bhā Pra* pp 42-43. Following the phraseology of the (anti-Dhvani) Tātparyavādins headed by the Daśarūpakakāra, Śāradātanaya calls here Rasa the Vākyārtha, towards the comprehension of which the Padārthas named Bhāvas help. The Vibhāvas etc., are 'Vākyārthapara', i.e., Rasapara. Their Tātparya is Rasa, the Vākyārtha. Bhoja follows Dhvani as well as Tātparya, reconciling the two somehow and uses the phraseology of Padārtha-vākyārtha for Bhāvas and Rasas.

“किन्तु अन्यपरतया ते (विभावादयः) उपादीयमाना तत्रैव न्यम्बन्ति । न वाक्यार्थप्रति-
पत्ता पदार्थाः पृथक् स्फुरन्तीनि ।”—*Śr Pra Ch XI*.

Śāradātanaya, who follows Bhoja, says that this Vākyaṛtha of Rasa is got
at by the Sambandha between Śabda and Artha

काव्यादिवन्धवद्भूतस्य रसस्य स्थायिनोऽपि न ।

वाक्यार्थत्वं च शब्दार्थसम्बन्धादगम्यते ॥

सबन्धो द्वादशविधः स्मृतः शब्दार्थयोर्बुधे ।—p 145

This Sambandha helping the manifestation of the Vākyaṛtha of Rasa is
the twelve-fold Sāhitya of Bhoja, out of all of which Bhoja himself says
that the last, namely, Rasa-aviyoga is the most important Bhoja says that
it is for securing Rasas that such Gunas as Kānti, the absence of such flaws
as Grāmyatā, the adding of such Alamkāras as Kausikī vṛtti and Vaidarbhī
rīti etc., are resorted to by poets

“संयो- वाक्यविषयः (रसादियोगः) अलील-अमललृणावदर्थं माम्यम् इत्यादि दोषहनेन,
दीप्तरसत्वं कान्तिः इत्यादिगुणोपादानेन वैशिष्टीकृत्योपादानेन च etc —”

Śr Pra Mad MS Vol II, p 356, Ch XI.

Thus according to Bhoja, it is the Sambandha (in Samudrabandha's terminology), which
into Kāvya (Viśiṣṭa Śabdārtha school and the Guna-rīti school define the peculiarity (Viśeṣa) about Poetry
by 'Dharma', if Kuntaka's Vakrokti defines it as a Kavi-vyāpāra, if Ananda's
system defines it by the suggested Rasa, Bhoja, whose position contradicts
that of none, arranges all the views suitably and says that the Viśeṣa is
Sāhitya which comprehends all these—Alamkāra, Guna-rīti, Dhvani and
Rasa Kāvya is Śabda and Artha with a special kind of beauty, Śobhā, i.e.,
the Vakṣiṣṭya or Viśeṣa of Samudrabandha The Kāvya-śarīra is the point
from which Bhoja studies Kāvya Kāvya is understood as 'Śabdārtha',
of Dandin is accepted The Śobhā of the
Śarīra of Śabdārtha is due, in Bhoja's opinion, to the absence of flaws, the
presence of excellences, the addition of ornaments, and the non-divorce from
emotion Of these, the first is the negative element of Śobhā in the form of
absence of flaws Regarding the other three, Bhoja completely follows Dandin,
his greatest Guru, quotes his text कव्यशोभाकरान् धर्मानलङ्कारान्प्रचक्षते and says
that whatever is responsible for the charm in the Śabdārtha of Kāvya is
Alamkāra, be it Guna, Alamkāra (figure) or Rasa. Rasa may be the most
important; Guna may be more important than Alamkāra which is the least
important of the three but functionally, all the three are identical
in that they contribute to the charm of the expression, in being
Kāvya-śobhākara-dharma Thus, in another way, we arrive at this
conclusion that, in Samudrabandha's phraseology, Bhoja is one who would
put the speciality of Kāvya as a 'Dharma', as Alamkāra Bhoja goes with
the ancient Bhāmaha and Dandin and is of opinion that even as the Rasa,

the way of saying things in Kāvya through suggestion (he accepts Dhvani as functioning supremely in Poetry—*धनिरेव काव्ये*) beautifies only expression. Therefore, to sum up, Bhoja considers the speciality about Poetry as a *Sobhā*, which is due to *Sāhitya*; this *Sāhitya* is *Alaṅkāra*, analysable into *Rasa*, *Guna* and *Alaṅkāra*. This is a solution which is really an arrangement or an adjustment of the various items, a synthetic or eclectic theory.

Bahurūpamiśra is a very late commentator on the *Daśarūpaka* and his work deserves notice here as one of those which follow Bhoja's theory of *Sāhitya*. Bahurūpamiśra drew upon Śāradātanaya and he had direct access to Bhoja's *Śr. Pra* also. In his commentary on the *D. R.*, the MS of which is available in the Madras Govt. Oriental MSS. Library, he quotes Bhoja and his *Śr. Pra* often¹. In the commentary on the fourth chapter of the *D.R.* dealing with *Rasa*, he gives us the concept of *Sāhitya* as expounded by Bhoja and as reproduced by Śāradātanaya in his *Bhā. Pra*. He says :

ननु रमस्य स्वायिनो वा काव्येन कः संबन्धः, येन वाक्यार्थः स्यात् ? उच्यते; साहित्यम् । XXX
द्वादशविधो हि गद्यार्थोत्संभवः साहित्यमियुच्यते । चतुर्भिश्चतुर्भिः संबन्धैः त्रीणि पद्विणि ।
स च इतिविबलानात्पर्यवसाय (स्पष्टेन) सप्तम्यान्वयकार्यभावाः (दोषहान्युपादान-अलङ्कारयोग)
रसावियोग इति ।—p 73, Mad. MS R. 4188.

Bahurūpa explains each with definition and illustration and most of the illustrative verses are those found in the *Śr. Pra*. This portion of his work is a clear summary of Bhoja's vast treatment of *Sāhitya* in nine chapters. Both Śāradātanaya and Bahurūpa made a slight emendation and gave Bhoja's first item called *Abhūdā* as *Vṛtti*. As we shall notice presently, the *Sāhitya-mīmāṃsā* also adopts the name *Vṛtti* and thereby, confusion is removed; for *Abhūdā*, which Bhoja gives as a general name for the three *Vṛttis* of *Mukhyā*, *Gauṇī* and *Lakṣaṇī*, is generally used only to denote the first, namely *Mukhyā*.

The *Sāhitya-mīmāṃsā* on *Sāhitya* :

There is a MS. of a work called *Sahitya-mīmāṃsā* (henceforth written as *S.M.*) in the Tanjore Library, a copy of which has been secured for the Madras MSS. Library. The work is short and incomplete, in *Kāṅkāś* and *Vṛttī*. A copy of the work is available in the Curator's Library at Trivandrum and the work has now been edited in the most careless manner as no. 114 of the Trivandrum Sanskrit Series. The following account of *Sāhitya* according to the *S.M.* is based in the Tanjore MS and its Madras copy.

The work *S.M.* may strike one, as it has struck the Editor of this work in the T.S.S., as the same mentioned in the *Alaṅkāra-sarvasva* and the commentary on the *Īyakti rīṅka*. We know of a *S.M.* by Viṇīka miśra, 6th ancestor of Lolla Lakṣmīdhara (end of the 15th and the first half of the 16th cent.), mentioned in the long colophon at the end of Lakṣmīdhara's

1. See *JOR*, Madras, VIII, pp. 321-331, my article on Bahurūpamiśra's *Daśarūpakavyākhyā*.

Saundaryalaharī vyākhyā, Mysore Edn) A S M is quoted by Rājacūḍāmaṇi in his *Kavya-darpana*. This MS of SM. does not bear the name of either Ruyyaka or Mankhuka. What is plain is that the work is later than Bhoja, Kuntaka and Kṣemendra.¹ The work as its name shows, discusses regularly, for the first time in the history of Sanskrit Poetics, as far as we know now, the subject under the name Sāhitya. The work states its scheme thus: it treats of Sāhitya and Paṇṣkāra, i.e., of the (four and four) eight relations of Vṛtti, Vivakṣā, Tātparya, Pravibhāga, and Vyapekṣā, Sāmarthyā, Anvaya and Ekārthibhāva, and then the Paṇṣkāra, consisting of the last four items of Bhoja, namely, Doṣāhāna, Guṇādāna, Alamkāra-yoga and Rasa-aviyoga. Next the work speaks of different kinds of poets and different kinds of Rasi-kas but our interest at present is in the discussion on the term Sāhitya. The author of the work is not only well acquainted with Bhoja's *Śr. Pra* and Bhoja's method of treating Poetics, but reproduces also long passages from the *Śr. Pra*. The SM accepts Bhoja's conception of Sāhitya as the sum-total of the general relations between Śabda and Artha from Vṛtti to Ekārthibhāva coming under two heads of four,—four Kevala and four Sāpekṣa Śabda-sambandha-śaktis. There is, however, this definite difference that this SM makes. It restricts the name Sāhitya to the first eight items of Bhoja and calls the rest, Doṣāhāna etc., by a new name Sāhitya Paṇṣkāra or Śab-dārtha Paṇṣkāra or Prasādhana (polish or refinement).

The work says

साहित्यं सपरिष्कारं कविना परिकल्पितम् ।
भाषयन् रसिको लोके सुखमत्यन्तमधुने ॥
वृत्त्यादीनां समष्टिस्त्वात् साहित्यं तत्त्वमि(त्तरं) नृतिः ।
शब्दार्थयोः परिष्कारं कविस्तस्य प्रसाधकं ॥

*

*

*

अष्टौ वृत्त्यादयस्तत्र परिष्कारधनुर्विद्यं ॥

—SM Mad MS p 1, (TSS Edn, pp 1-2).

The 'Vṛttyādi Aṣṭa' consisting of the four Kevala and the four Sāpekṣa Śabda śaktis constitute Sāhitya in the opinion of this SM. It again says so

एषां समष्टिर्या(द्य)ना साहित्यमिति निर्णयः । —p 5 TSS Edn, (p 11)

The MS briefly explains these eight, following Bhoja, but with some slight difference. Dhvani is not mentioned under Tātparya as is done by Bhoja and the work follows the Daśarūpaka and holds Rasa as the Vākyārtha and the Tātparya.

वर्तते यत्परः शब्दः स वाच्यार्थ इति स्थितिः ।

एतत् रसस्य प्रस्तावे परस्तात् साधयिष्यते ॥ —p 3 (TSS Edn, p 7)

It is on the basis of this Tātparya and Vākyārtha view of Rasa that we have to doubt strongly that this SM is different from that believed to be

1. The work reproduces from all these three authors. If only this fact had been realised by the editor, the work would have been edited better.

written by Ruyyaka or Mañkhuka, both of whom are staunch Kashmirian followers of Ānanda's theory of Dhvani.

To return to this S.M.'s view of Sāhitya, it is after word and meaning are united through these eight relations, that the poet handles them and now begins the fact of Poetry by virtue of the poet refining this 'Word-Idea', Śabdārtha, having Sāhitya.

तत्परिष्कृतिः । शब्दार्थयोः परिष्कारः कविस्तस्य प्रसाधकः ॥

—Mad MS p 1 (T.S.S. Edn. p. 1).

This *Parīṣkāra* or refinement is all the activity of the poet. It is of four kinds : *Doṣahāna*, *Guna-ādhāna*, *Alaṅkāra yoga* and *Rasa-aviyoga*. This, the work says, comes in due course.

माहंस्यस्य परिष्कारः पारपर्येण सिद्ध्यति ।

—T.S.S. Edn. p. 12

Therefore, Sāhitya according to this work is not the art of Poetry but only language and linguistic expression ; it is not the poetic qualities that characterise Poetry and its words and ideas but is only the inevitable general relations, syntactic etc., between word and meaning

साहित्यं नाम स्रग्वन्मः सा(संऽ)टधेति मनीषिणः ।¹

शब्दार्थावयवविर्गैः सम्बन्धन्ते परस्परम् ॥

+ + +

श्रुत्यादयस्ताः कथ्यन्ते शक्तयः पुनरष्टधा ।

श्रुतिस्तद्वद्विधा च तात्पर्यं च विभागवत् ॥

शक्यः केदला ह्येताः शब्दसंबन्धशक्तयः ॥

माहाता यच्च सामर्थ्यमन्वये यच्च तैर्मयः ।

(एतार्थमवर्णं चेति) नापेक्षाः शब्दशक्तयः ॥

—S.M. Mad MS pp 5-6. (T.S.S. Edn. p. 12)

The *Vṛtti* more clearly says that Sāhitya means only the eight relations of *Vṛtti* etc., and that *Doṣahāna* etc., are excluded. We have here the concept of Sāhitya again sinking back into its original grammatical meaning. The text of the *Vṛtti* runs thus :

“श्रुतिविवक्षादेः साहित्यान्तर्भावो दोषहान्युणाद्ध सरससंबन्धस्य बहिर्भावो च शङ्केतुमाह ।”

—p 6 Mad MS. (T.S.S. Edn. p. 12, passage corruptly printed.)

Thus however is not Bhoja's view. As Ratnāśvara explains the second verse of the S.K.A., and as Kuntaka would take it, Sāhitya is really Poetry and the poetic relation between *Śabda* and *Artha*, the *Parīṣkāra* as this S.M. calls it. This consists of the four qualities, *Doṣahāna* etc., which alone Bhoja deals with in his smaller and earlier work, the S.K.A. In the *Śr. Pra* however, which is a larger work with a greater scope, grammatical relations in

1. The *vṛtti* mentions Bhoja. See T.S.S. Edn. p. 12

addition to the poetic, are included and thus Sāhitya is made to mean not only the four-fold poetic relation but also the eight-fold grammatical relation. It was also pointed out above that in an opening passage at the beginning of chapter 1 of the *Śr. Pra*, Bhoja describes *Kāvya* as the Sāhitya between Śabda and Artha and not exactly all kinds of expression in language. In that case, Bhoja would seem to agree with Ratneśvara and hold only Doṣāhāna etc., as Sāhitya. Again it was pointed out before that the third view, now found to be held by the *S M* that the 'Vṛttyādi Aṣṭa' alone form Sāhitya and that Doṣāhāna etc., represent a separate department, is also warranted by one sentence of Bhoja at the beginning of chapter ix.

“तत्र अभिधाविवक्षादिभिः निरूपिते शब्दार्थयोः साहित्यं, वाक्यस्य प्रयोगयोग्यता प्रयोगानुहं-
ता च निधीयते । यदाह—‘एकशब्दः सम्यक्प्रयुक्तः स्वर्गे लोके कामधुम् भवति ।’ दुःप्रयुक्तः पुनर-
धर्माय सपद्यते । सम्यक्प्रयोगधास्य तदोपपद्यते यदा दोषहानम्, गुणोपादानम्, अलङ्कारयोगः,
रसावियोगश्च भवति ।” —*Śr. Pra. Ch 9, Mad MS Vol II, p. 144*

It is from this passage that the *S M* must have taken its inspiration. The phrases of Bhoja, *Prayoga-yogyatā*, *Prayoga-arhatā* and *Samyak-prayoga* which are to be secured by the four means of Doṣāhāna etc., exactly correspond to the *S M*'s *Paṇṣkāra* or refinement of the language that has already come into being with the eight-fold Sāhitya.

The *S M* then reviews another view of Sāhitya

शब्दार्थयोः सहैक्यं साहित्यमपरे जगुः ।
त्रिधा (द्वयोः) परस्परस्वार्थां (स्वार्थो) युक्तयोः काव्यसहितम् ॥
साहित्यमनयोः शोभाशान्तिता प्रति काव्ययोः ।
अन्यूनानतिरिक्तत्वमनौहारीष्यमिति ॥

V J p 27), S M p 7, Mad MS (TSS Edn p 13)

Thus represents the view of Kuntaka, the author of the *Vakroktijñāna*. The *S M* clubs together the *Kāṅkas* of the *V J* with the *Samgraha* and the *Antara Śloka*s in the *Vṛtti* of the *V J*. The work quotes the two sets of *Antara Śloka*s of Kuntaka found on pp 28-29 of the *V J*. Of these two only the first set of three verses on p 28 are on Sāhitya and the other set of four verses on p 29 are on *Vakrokti*. But the *S M* puts the two sets together and takes the description of *Vakrokti* also as one of Sāhitya. It concludes its review with the remark that this view does not differ from that first described, i.e., the slightly modified view of Bhoja.

“एतन्मतमपि प्रायो मतमस्मान्मतुने ।
अमेद व्याख्याते तत्र किन्तु साहित्यहाव्ययोः ॥

एतन्मतमपि अस्मन्मतमेव अप्रोक्तिः । इदमन्तरम् । [म] परिष्कारं (र.) साहित्यमिति
(स्वमिति) तेषां मतम् । वयं तु शब्दार्थयोः समित्त्वमात्रयोः समित्त्वमात्रयुक्ते रूपं साहित्यम् । तत्
शास्त्रान्वयानादिमाधारणम् । अन्यद् यत् परिष्कारविशिष्टं तत् काव्यमिति मन्यामहे ।’
(T.S.S. Edn. p. 15)

The difference also has been stated by the work. According to Kuntaka Sāhitya is Kāvya, the embellished or refined Śabdārtha, the Parīṣkāra only. But the S.M. says that Sāhitya is not Poetry; it is a grammatical fact, common to all utterances, of Poetry, of Śāstra and of Ākhyāna; it is the grammatical relations, Vṛtti etc., which all linguistic expression inevitably means. What brings in Poetry after the coming into existence of language and Sāhitya is Parīṣkāra. This view of the S.M. is a degradation of the idea of Sāhitya and a sinking back of the concept to its original meaning. With Kuntaka's view agrees Bhoja's view implicitly expressed in the S.K.Ā., I, 2., and expounded by Ratneśvara. It is only in the Śr. Pra. that the concept of Sāhitya is expanded to embrace also the grammatical and the logical relations between word and idea. This itself seems to be a degradation of the poetic concept of Sāhitya but the S.M. has dragged it down further by separating the grammatical and the poetical relations, by conferring the name Sāhitya on the former only and by creating the new name of Parīṣkāra for the latter.

The reason why Bhoja considered Sāhitya as literature in general besides Poetry and as the general and the inevitable relations also, besides the four poetic relations, is Bhoja's great love for the Vyākaraṇa Śāstra which is in evidence all through this big work of Śr. Pra. It is no surprise that in many places in Bhoja, there is more grammar than real Poetics. The fact can be realised by a comparative study of the conception of Sāhitya according to Bhoja and Kuntaka and the difference can be seen to be immense. Even while beginning the poetic part of Sāhitya in chapter ix, Bhoja does not say 'beautiful expression' but only 'good and correct expression'—Samyak prayoga, Prayoga योग्या, Prayoga अर्था. And here, Bhoja quotes the text which refers to the Apūrva resulting from the grammatically pure expression, a text quoted in the Vyākaraṇa Śāstra—एकः शब्दः सम्बन्धं प्रयुक्तः etc. This makes all the difference, it shows how again and again it is grammar that is Bhoja's fascination. In this connection even the author of the S.M. is more imaginative and poetic. To give Vedic prāmāṇya for Poetry, he quotes the beautiful text भद्रैर्वा लक्ष्मीर्निहितविवाचि, which Bhavabhūti has adopted into a verse of his in his *Uttararāmacarita* (IV 18) The S.M. says:

“तदेव काव्यार्थभावनया रसेन [स्व] निरन्तरायानन्ददासस्य कविकचनेषु भद्रया लक्ष्म्या निधानस्य च श्रवणात् कविकाव्ययोः महत्त्वं, रमिकस्य च प्रयोजनं भुक्तिमिदमेवेति सर्वं समग्रसम् ।”
—pp 49 and 50, Mad MS. (T.SS Edn, p. 161).

Thus to sum up -

(1) Sāhitya rose as a grammatical concept denoting the eternal and well-known united character of Śabda and Artha, comprehending the general Sambandhas of Vṛtti etc., between the two

(2) As far as Poetry is concerned it seems to have emphasised on Bhāmaha's observation शब्दार्थौ सहितौ वाक्यम् that neither śabda alone nor Artha alone is Poetry but both together are Poetry. There is no question of superiority, as between the two Māgha and Kuntaka are clear on this point.

(3) The third stage is represented by Bhoja's view according to which the grammatical or ordinary Sāhitya between śabda and Artha has expanded to embrace the poetic qualities in the relation of the two in Poetry. Bhoja fully expounds this view, taking Sāhitya to mean ordinary expression as well as poetic expression, ordinary śabdārtha sambandha as well as the peculiar poetic śabdārtha sambandha.

(4) Kuntaka can be said to represent the fourth stage. Even very much earlier than Bhoja, the name Sāhitya had come to mean Poetry and Poetics, e.g., in Rājasekhara's *KM*. Kuntaka recognises that Sāhitya surely means, primarily, only the ordinary relation of śabda and Artha as Vācaka and Vācya but he says that the word in Poetics is restricted to the poetic relation, Viśiṣṭa Sāhitya, which is the same Vācya Vācaka sambandha made finer. Sāhitya is considered at this stage as above Pada-vākya-pramāṇa and only as a poetic concept. This view of Kuntaka we shall presently examine in detail.

(5) The next stage it is that the anonymous *SM* represents. It is the direct opposite of Kuntaka's view and between its view and that of Kuntaka stands that of Bhoja embracing both. The *SM*'s Sāhitya is a return to that of stage No. 1, where it is a purely grammatical concept meaning the śabda śaktis etc. Poetry and poetic relations between śabda and Artha fall out of its scope and come under the separate head named Pañṣkāra.

Kuntaka on Sāhitya

The eleventh century was a favourable time for the concept of Sāhitya. Ideas are in the air and at a certain time they seem to descend on our earth and reveal themselves for the good of humanity through certain chosen persons. It happens often that laws and discoveries in all departments of knowledge have their destined time when they come to light and more than one 'Seer' sees those truths. So it is that many discoveries, though going in the name of one noteworthy personality, are really found out to have been at the same time or a little earlier or later revealed to certain others also. The same is the case with Ideas. When Bhoja was defining the concept of Sāhitya, Kuntaka was doing the same thing in Kashmir. Kuntaka is a great name in Sanskrit Poetics. Besides his new doctrine of Vakrokti, there are many other points on which his genius made special and valuable contribution. One such point is Sāhitya.

Like Bhoja, Kuntaka is a follower of the ancients whom he re-interprets. Like Bhoja, Kuntaka starts with Bhāmaha's definition of Poetry—*Śabdārthau sahitaū kāvyaṃ*—and accepts it by adding it to his own Vak-

rokti. He says that both word and sense together, having Sāhitya, are Kāvya, when set in Vakrokti.

शब्दार्थौ सहितौ वक्त्रविव्यापराभ्यानि ।

वन्धे व्यवस्थितौ काव्यं तद्विदाहदकारिण ॥ V. J., p. 7.

Thus, language or word and sense become Poetry by virtue of what we might call a Guna called Sāhitya and an Alamkāra called Vakrokti, both the words Guna and Alamkāra being used here in a large sense. This Sāhitya is the prime requisite. It is only Kuntaka who has given us a full and significant exposition of the concept of Sāhitya. He himself says that though people have been using the word Sāhitya for a long time, no writer ever systematically thought out its full significance and expounded it in any treatise. Kuntaka rightly takes credit for having done this work.

“यदिदं साहित्यं नाम, तदेतावति नित्यमिनि समवायनि साहित्यशब्दमात्रेण प्रसिद्धम् । न पुनरेतस्य कविकर्मज्ञैश्चलनाद्याधिकरितमणीयस्य अद्यापि कश्चिदपि विपश्चिद् अयमस्य परमार्थ इति मनाह्माश्रममि विचारपद्मवर्तीणः । तदयं सरसतीहृदयारविन्दमकरन्दविन्दुसन्दोहमुन्दराणां सत्कविचक्षुसामन्तरामोदमनोहरत्वेन परिस्फुरदेतत् सहृदयपद्वरणगोचरतां नीयते ।”

Sāhitya literally means the relation between word and sense. ‘महितयोर्भावः साहित्यम् । Kuntaka, p. 27. ‘सहितौ सहितभावेन साहित्येन अभवित्यौ’ Ibid., p. 10.

This relation is eternal and there is no language without it, i.e., without the word and sense being united together as the expressing and the expressed (Vācaka and Vācya). This Vācya-vācaka sambandha comprehends the consideration of the structure and varieties of the Vācaka, the Pada, of the syntactic import of a succession of words in a Vācya and of the logicity of the idea, i.e., Pada, Vācya and Pramāna. These are present in all kinds of expression and form the original meaning of Sāhitya.

शब्दार्थौ सहितौ च प्रतीता स्फुरतः सदा ।

सहिताभ्यां तावैव किमप्युच्यते ॥

This original Sāhitya which is निर्गमिद्व्यशब्दयैव becomes Sāhitya of a superior kind by the operation of the poet's genius or Kavi-vyāpāra. It is this superior Sāhitya that is discussed in Poetics. It is the magical quality pertaining to the words and ideas coming from a poet which makes ordinary utterance with Pada, Vācya and Pramāna into Poetry. It is not present in either Śāstra or the ordinary utterances of the world but is seen in Poetry only. It is Pada-vācya-pramāna-atinkta. It is not the Sāmānya but is the Viśiṣṭa Sāhitya.

“ननु च वाच्यवाचकमेकधन्व विद्यमानत्वाद् एतयोः न कथयिदमि साहित्यविरहः, सत्यमेतत् । किन्तु विशिष्टमेवेह साहित्यमभिप्रेतम् ।” V. J. p. 10

Kuntaka defines this Sāhitya as the quality of Śabda and Artha vying with each other in the suggestion of Rasa, or, to put it generally in enhancing the beauty of Poetry. He gives this Sāhitya as applying to all the ele-

ments in Poetry ; it is something like Aucitya First of all kinds of Sāhitya comes the Sāhitya of Śabda and Artha, their mutual commensurateness.

समवर्तुणौ सन्तौ मुहुराविद मङ्गलौ ।

परस्परस्य शोभायै शब्दार्थौ भवतो यथा ॥ V J p 11

There must be beautiful expression as well as beautiful idea The question of whether form or content is important in Poetry does not arise Mere idea or emotion is the subject of psychology As long as Poetry is *expression*, the form is unquestionably important It has to contain also an Artha that is equally charming This is the first kind of Sāhitya of Kuntaka He takes Śabda as a whole meaning expression and Artha as a whole meaning the sense He examines some verses and points out the presence or absence of this commensurateness between the expression and the expressed. Inadequate expression and expression devoid of idea are both bad Beautiful expression without beautiful idea and a beautiful idea not couched in an equally beautiful expression are both bad The fault on the one side affects the other also

‘द्वयोरप्येतयोर्मुहुराहृणयो प्राधान्येन प्रत्येक एकतरस्य साहित्यविरहो व्याख्यातः । परमायतः पुनः उभयोरेपि एकतरस्य साहित्यविरहः अन्यतरस्यापि पर्यवस्यति । तथा च अर्थः समर्थवाचक-अस्त-ज्ञाये स्वात्मना स्फुरन्नपि मृतकल्प एव अवतिष्ठते । शब्दोऽपि वाक्योपयोगिवाच्यानभवे वाच्यान्तर-वाचकस्मिन् वाक्यस्य व्याधिभूतः प्रतिभालीत्यलमतिप्रमङ्गेन ।’ V J. p 14

Idea insufficiently expressed is ‘dead’ and expression without idea or expressing something other than the intended idea is ‘disease’—Mṛtakalpa and Vyādhībhūta Thus, the first Sāhitya is the complete harmony and commensurateness between expression and expressed, form and content

The second Sāhitya is that between one word and another in the expression and between one idea and another in the expressed

सहितानिस्वरूपानि यथायुक्तिं स्वजानीयापेक्षया शब्दस्य शब्दान्तरेण, वाच्यस्य वाच्यान्तरेण च साहित्यम्, परस्परस्पर्धित्वलक्षणमेव विवक्षितम् ।” V J p 12

The first Sāhitya takes Śabda and Artha as a whole meaning expression and expressed while the second Sāhitya emphasises that in the expression itself the several units, namely the Padas, must have mutual Sāhitya and that similarly, the various Artha-units, in the expressed Thus Sāhitya is defined at length in Kārikas 16-17 and the Vṛtti thereon

“साहित्यमनयो शोभाशालिता प्रति काव्यसौ ।

अन्यूनानतिरिक्तत्वमनोहारिण्यवस्थितिः ॥ V J. I, 17

महितयोर्भावे साहित्यम् । अनयोः शब्दार्थयोः साक्षात्पल्लविकी चेतनचमत्कारकारितायाः कारणम् अवस्थितिः, विन्वित्रैव विन्यासभङ्गी । कीदृशी अन्यूनानतिरिक्तत्वमनोहारिणी, परस्परस्पर्धित्वरमणीया । यस्या द्वयोः एकतरस्यापि न्यूनत्वं निकर्षो न विद्यते, वाक्यतिरिक्तत्वमुक्तयोः वा अस्मीत्यर्थः । ननु च तथापि च साम्यं द्वयोरुपहतयोरपि सम्भवति इत्याह—शोभाशालिता प्रति । शोभा सौन्दर्यमुच्यते । तथा शालने श्लाघ्यते यः, स शोभाशाली, तस्य भावः शोभाशालिता, तां प्रति सौन्दर्यं चाधिता प्रतीत्यर्थः । सैव च सहृदयाद्वादकारिता । तस्या स्पर्धित्वेन यामावबन्धयति परस्परसाम्यसुभगम् अवस्थानं सा

साहित्यमुच्यते । तत्र वाचकस्य वाचकान्तरेण वाच्यस्य वाच्यान्तरेण साहित्यमभिप्रेतम्, वाच्ये काव्य-
लक्षणस्य परिसमाप्तत्वादिनि प्रतिपादितमेव ॥” V. J. p. 27.

Word and sense must be so set that neither of them is dull ; they are to be of the same power ; they are to be so set that they mutually vie in enhancing the beauty of the poem. The expression and the expressed are to be neither more nor less than the other but must be most precise and equally powerful. In the matter of promoting the Rasa and the Camatkāra of the Sahṛdaya each should emulate the other. This is the first Sāhitya. Similarly one word should vie with another and one idea with another. This is what Kuntaka means by defining Sāhitya as Paraspara-spardhā of Śabda and Artha. He compares the sympathetic co-operation between the two to the understanding between two friends—सुहृदविव सद्गताः¹

तस्मादेतयोः शब्दार्थयोः यथास्वं यस्यां स्वसंपत्सान्मयीसमुदायः सहृदयहृदयाङ्गादकारो परस्पर-
स्पर्धया परिसंस्कारात्, ना काचिदेव वाच्यविन्याससंपन्नं साहित्यव्यपदेशमागमवति । V. J. I. p. 27.

The Sāhitya between one word and another which is one part of Kuntaka's second Sāhitya can also be described in his simile of two intimate friends. The Vaiṣṇavite writer, Parāśarabhaṭṭa, (c 1123—1151 A.D.) speaks of this Sāhitya between one word and another in a composition in another telling simile in a verse of his. He compares the beautiful way in which words in a good composition help each other and together help the main idea commonly, to the best brotherly feeling, Saubhāṭra

अनाप्राप्तादथ बहुगुणपरोणाह मनसां

दुष्टान सौहार्दं परिचिनमिवायापि गहनम् ।

पदानां सौभ्रातृनाद् अविमिपनिषेव्यं श्रवणयोः

तमेव शीर्षेण बहु मुखस्य वाणीविलम्बितम् ॥

Śṛigunaratnakośa Śl 8.

Thirdly, Kuntaka speaks of this Sāhitya with reference to other elements in expression like Mārga or Rīti, Vṛtti, Guna, Alamkāra and Vakratī in general. Every part or aspect of expression has to vie with the other towards enhancing the beauty of the poem.

किन्तु विद्विष्टमेवैह साहित्यमभिप्रेतम् । कीदृशम् ? वक्रताविचित्रगुणालङ्कारसपदां
परस्परस्पर्धाविरोहः ।” V. J. p. 10.

“मार्गास्तुपुष्पमुमग माधुर्याद्विगुणोदयः ।

अलङ्करणविन्यास- वक्रतानिगयान्वितः ॥

वृत्त्यौचित्यमनोहार रसानो परिपोषणम् ।

स्पर्धया विद्यते यत्र यथास्वमुमयोरपि ॥

सा काव्यवस्थितिः तद्विद्वानन्दस्वन्दमुन्दग ।

पदादिवाक्परिस्पन्दमारः साहित्यमुच्यते ॥” V. J. p 28

1 Kuntaka adds that Śabda and Artha should be such as to beautify each other, they must be for each other's beauty—परस्परस्य शोभाय. To adopt Kālidāsa's words, they are equally so beautiful, that between the two, it is difficult to decide which is the beautifier and which, the beautified.

अन्योन्यशोभाजननाद् धन्यं साधारणो भूयन्भूयभावः । K S I

Thus Kuntaka's conception of Sāhitya in general is that the expression (*Vācaka śabda*) and the expressed (*Vācya artha*), as also the several units in either part of Poetry, must be set in a glorious race, competing with each other in making the poem beautiful. This notion of Sāhitya has to base itself on the beauty of the poem or the relish of the Sahyodaya as the test, according to Kuntaka. In this respect the concept means the appropriateness and power of the Vācyaśabda in suggesting the Rasa. For, Rasa, Kuntaka accepts as supreme. Therefore, this conception of Sāhitya generally likens it to the other concept of Aucitya which also figures very much in Kuntaka. Criticising the introduction of Śabdālamkāras with special effort, Kuntaka says that this would result in the loss of Aucitya and through that would mean an over-emphasis on Śabda-saundarya and a loss of Sāhitya.

“असन्नितया प्रयत्नविरचने हि प्रसुतोचित्यपरोहाणे वाच्यवाचकयोः परस्परम्परिवर्तलक्षण-
साहित्यविरहः पर्यवस्यति ।” V / II p 84

Kuntaka has thus brilliantly expounded the concept of *Sāhitya* as a great principle in Poetry, as the greatest perfection in expression a poet should attain, namely, the harmony between the expression and the expressed. When Rājasekhara slightly explained *Sāhitya* as the proper equipoise between *Śabda* and *Artha*—"शब्दार्थयो यथावत्सहभावेन विद्या साहित्यविद्या"—p. 5, we must understand him as having had in his mind ideas similar to what Kuntaka has expressed. The word *Sāhitya* is derived from *Sahita*, united. Another explanation can be given bringing out this same significance, namely, the equipoise between *śabda* and *Artha*, the harmony of Kuntaka. The word *Sahita* contains the affix '*sa*' standing to denote '*Samam*' (समम्) 'equally'—and the main word is the past passive participle of '*Dhā*', to put, place or set. Thus '*Sahita*' means equipoised word and idea.

A comparison of Kuntaka's exposition of Sāhitya with that of Bhoja reveals interesting points. Firstly, Bhoja and Kuntaka start with the same definition of Bhāmaha शब्दार्थौ सद्वितौ वाच्यम् । The difference is, Kuntaka em-

definition of Bhāmaha शब्दार्था सहितौ व्यक्ती । अर्थः कवि-व्यापारसंनिधि । बन्धे व्यवस्थितौ ।
Artha resembling Aucitya. Be-
ve all Vakrokti
(that Śabda and
nd Artha having
V J I ?

Sāhitya, must be set वक्रकविव्यापासरान्निधि । बन्धे व्यवस्थितौ । V J I ?

Thus, though all the varieties of Vakrokti also as forming aspects of expression have to observe Sāhitya, they are not included in Sāhitya. Therefore

1 The author of the Sanskrit introduction to the Nirmaya Sāgar Edn of the *Sāhitya Darpana* suggests another derivation for the word *Sāhitya*. He says that the 'Sahabhāva' means that Poetry has in it all the eighteen Vidyāsthānas. And he quotes the verse of Bharata and Bhāmaha containing that idea—*Na sa śabdō na tad vācyaṃ* etc

All qualities of precision, powerfulness, clarity, and such others are comprehended in this weighing of word with idea. Its breach brings in a train of flaws—verbiage or *Vṛthā pallava*, *Apustārtha*, *Neyārtha*, the *Avakara* of *Mahima Bhaṭṭa* and so on. When we have too much of words we have *Avakara*, *Pādapūrāṇa*, *Aprayojaka*, etc. When we have inadequate expression we have the *Doṣa*, *Neyārtha*, by which *Prasāda* and *Arthavyakti* are lost. This is perhaps the greatest quality of poetic expression, the peak of perfection of poetic art as *Kuntaka* says—*कविर्महेश्वरकण्ठाधिपतिः ।* V J p 26

This quality is variously called, descriptively and metaphorically. *Kuntaka* calls it *Sāhitya*, *Anyūna-anatiriktatva* or *Paraspara-spardhā* between *Śabda* and *Artha*. The *Śabda* and *Artha* having this quality are compared by him to two friends united in some glorious task. *Parāśara Bhaṭṭa* calls them 'brothers' with the best *Saubhṛātra* feeling. *Bhoja* calls the same as *Śabda-artha-sammitatva* and gives the imagery of the poet weighing *Śabda* and *Artha* in the scales of a balance. A greater comparison comes from *Kālidāsa* himself, who gives the simile of the ideal prime divine couple *Pārvatī* and *Paramaśvara*, the prototype of Man and Woman, in *Raghuvamśa*, I 1. The *Sāhitya* or *Samparka* between *Śabda* (*Vāk*) and *Artha* is compared by *Kālidāsa* to that between *Pārvatī* and *Paramaśvara* or to the ideal *Sāhitya* laid down by the *Smṛtis* between wife and husband. There is no question of inferiority or superiority between the two. Their marriage is sacred and they enter the holy union for the service performed together to *Dharma* to which they are both and equally subordinate. *Rasa* or 'beauty' of *Kāvya* can be likened to that *Dharma* and *Śabda* and *Artha* to the married couple. It is not likely that the great poet wrote the above verse merely to mean by *Vāg-artha samparka* the well known and eternal *Śabdārtha sambandha*. He might have meant it also, but he powerfully suggests here the *Viśiṣṭa Sāhitya* or the *Viśiṣṭa sambandha*. Similarly there is no 'Sārasya' or credit to the great poet to say that by 'Vāgartha pratipatti,' *Kālidāsa* prayed for the attainment of proficiency in lexicography, in words and meanings. The compound is often explained by *Mm* Professor *Kuppuswami Sastrī* as meaning the same as *Kuntaka's Sāhitya* or *Spardhā* between *Vāk* and *Artha* or the understanding between the two *वागर्थयो रस्परप्रतिपत्तिः ।* It is for this great quality of Poetry that *Kālidāsa* prays for. He describes it with the simile of the prime divine couple, *Ardhanārīśvara*, as *Śabda* and *Artha* fused together or wedded in perfect sympathy and harmony. It is this same *Sāhitya* that *Wilfred MEYNELL* speaks of in the same conjugal metaphor, in his biographical note attached to a selection of the poems of *Francis THOMPSON*. He says (of the particular poem, "Sister Songs") "Sister Songs is a poem to be read aloud, for sound and sense herein celebrate their divine nuptials." The same is conveyed by *Kālidāsa's* comparison of Poetry to *Ardhanārīśvara*. *Vidyādhara* describes the *Śabda* and *Artha* in Poetry in the same metaphor

बन्धोर्धनारीश्वर—

आवालङ्घनजाद्विक—

Ekāvālī

The goddess Pārvatī is Vāk or Śabda; god Parameśvara is Artha;¹ their union as Ardhanārīśvara signifies the greatest ideal of Poetry variously emphasised as Sāhitya, Sammitatva etc. by the above-noticed writers, and by Nīlakaṇṭha Dikṣita, by the following verse :

सव्य वपुः शब्दमयं पुरारे-
रथात्मकं दक्षिणमात्मनन्ति ।
अतः जगन्मन्त्रमेश्वरं तद्
अर्हन्ति काव्यं कथमन्यपुण्याः ॥ Śivalilārnava 1. 15.

and which Kālidāsa kept before him when he wrote his immortal poetry.

वागर्थविव संयुक्तं
वागर्थप्रतिपत्तये ।
जगतः पितरौ बन्दे
पार्वतीपरमेश्वरौ ॥²

1. "अर्थः शब्दं विना वाणी" इति विश्वकामम्" quoted by Viiveśvara in the *Karīṇ-drakāśābhāṣana*, p. 52. K. M. GUCHAKA & एरोप्योऽक्षरस्योमा तस्मै तस्यै नमो नमः । *Rudhakaradvopaniṣad* Adyar Edn. of Saiva upaniṣads, 1925, p. 151.

2. Kālidāsa is charmed with this idea. He says in his *Kumāra sambhara*, VI. 79 हर्म्यमिव भारग्या मुनया योक्त्वमर्हन्ति and Min. Prof. S. KUPPUSWAMY SASTRI loves to dwell on this passage and to speak of the birth of 'राम-शब्द' as a result of the union of शब्द-गर्भिणी and अर्थ-परमेश्वर. Since Rava is 'भवाप्य' the poem. K.S. stops with the marriage of शब्द and अर्थ, leaving राम-शब्द's birth as a matter of course to be suggested.

CHAPTER IX

UKTI

‘उक्तिविशेष काव्यम्’

Rājaśekhara, *Karpūramāñjarī*, Prologue

Very intimately related to Bhoja's Alamkāra-synthesis is another synthesis of Bhoja which can be called the *Ukti*-synthesis. Besides the systems of Sāhitya and Alamkāra, there is also a system of Ukti in Bhoja's *Śr Pra*. The history of this concept of Ukti is a very interesting study.

Ukti can be translated as poetic expression or poetic speech as distinguished from expression or speech, either of the ordinary work-a-day life or of the scientific laboratory, the scholastic class room and the philosophical text book. As we say in the Doṣa-prakarṇa that poetic words are to be neither Grāmya or Loka-mātra prayukta, ordinary, vulgar, colourless words of our daily routine life, nor Apratīta or Śāstra-mātra-prayukta, technical and pedantic, so also we can say of poetic expression as a whole that it is in that place which is too sanctified for either the Grāmya and the Pāmara or the pure pandit and pedant. It is the very essence of speech, language beautified, a high-power communication. That poetic expression possesses this peculiar beauty or power not found in ordinary talk or writing, scientific treatises or mere historical documents can be seen by every person. That this beauty and power pertain to the *method of expression* can also be seen easily, for, poetic expression or the poetic form depends upon how a thing is said and not upon what is said. The emphasis on what is said is in ordinary talk where we are careless regarding the manner of saying, as also in mere narration of story or history, and in mere recording of scientific or philosophical truths. The same is the case with Law also where again the emphasis is not on how beautifully the thing is expressed. In the history of Sanskrit Poetics¹ it was given to the great critic, Bhaṭṭa Nāyaka to enquire into this subject and formulate the following as the difference between Poetry on the one hand and Śāstra and Ākhyāna (Veda and Narration) on the other

शब्दप्राधान्यमाश्रित्य तत्र शब्दं पृथग्विदुः ।

अर्थे तत्रैव युक्ते तु वदन्याख्यानमेतयोः ।

द्वयोर्गुणत्वं व्यापारप्राधान्ये काव्यमीर्षयेत् ॥ Bhaṭṭa Nāyaka

1 I have discussed this aspect of the question in relation to what the Western writers like ASERCROMBIE have to say on the difference between poetic and other expression in a separate paper on a comparative study of the Sanskrit Alamkāra Śāstra and Western Literary Criticism. Here I deal only with the ideals of the Sanskrit writers on this subject.

“गच्छेत्तदप्रधानत्वमेतिहासेषु (इतिहासेषु) निष्ठता । अभिधाय। प्रधानत्वात् काव्य ताभ्यां विभियते ॥
Agni Purāṇa, 357 2-3.

The Veda is Śabda pradhāna ; the Purāṇa, Artha pradhāna ; Kāvya or poetry makes both Śabda and Artha apradhāna, unimportant, and makes Vyāpāra, the most important. The Vyāpāra of Bhaṭṭa Nāyaka is the poet's peculiarly beautiful expression, embellished with Guṇa and Alankāra, capable of becoming universalised and producing delight to the reader, i.e., Abhidhā, Bhāvakatva and Bhojakatva.

“भावस्त्वमपि समुचितगुणालङ्कारपरिग्रहात्मकस्मानिरेव वितत्य वक्ष्यते ।”

Locana, p. 70.

This beauty of form or the peculiar grace in poetic expression can be called the characteristic poetic Abhidhā vyāpāra, using Abhidhā here in a wide sense. While commenting on the section on the Lakṣanas in Bharata, Abhinavagupta quotes in his *Abhi Bhā.* the above-quoted lines of Bhaṭṭa Nāyaka and equates the idea contained therein with Bhāmaha's conception of Vakroktu. Abhinava also quotes here Bhāmaha—*Saṁśā sarvaiva vakroktih* etc. Bhaṭṭa Nāyaka distinguished Poetry from Veda whose words cannot be changed at all ; and from Akhyāna, story or semi-historic narration in which the story or the events (Artha) alone count. But in Poetry one looks to the beautiful way in which a story is told and the words are used. The 'beautiful way of expression' is the thing. As mere expression it has to interest us. In all other expressions related to our daily life, scientific literature etc., we are interested more in the Artha. The Artha is the 'Tattva' in those cases ; in poetry, the manner in which the poet has said those things is the 'Tattva'. It is only an inelegant way of saying this that is contained in the following given as Udbhata's observation in the *Kāryamīmāṃsā* of Rājaśekhara :

“अस्तु नाम निम्नीना अर्थवार्थः । किन्तु द्विरूप एवार्थो, विचारितगुरुयः, अविचारितम-
 णोयः । तयोः पूर्वमाधितानि शास्त्रानि, तदुपरि काव्यानि । इत्याह्वयता ।” *K. M.*, p. 44

The Vastu svarūpa is comparatively less important than the Bhaṅgi Bhanita, the beautiful manner of poetic expression. Says Rājaśekhara's wife, Avanti-sundari .

“कस्तुम्भभाषोऽयं कथंरत्नः गुणगुणानुनितसेन बाध्यः ।

सुखाप्रशन्नान्वृतामुमिन् निन्दन्तु दोषास्त्रमाद धूते ॥”

and “विदग्धमतिभिर्द्विनिवेद्यं कस्तुनो रूपं न निन्दनस्वभावं” इति अयन्तिमुन्दरां ।”

K. M., p. 46.

The same idea is stressed by poet Nilakanṭha Dikṣita in a verse in the first canto of his *Śiucillānara mahākāvya*

यानेव शब्दजं वदमादयाम यानेव चर्यान् वदमुदिग्याम ।

नरेव निव्यामविदोषमन्यैः गमोदपन्ने क्वदो जगन्ते ॥ 1. 13

1. Is this from Bhāmaha *Vivaraṇa* on Bhāmaha, V, 33

‘तत्र नोद्यमने काव्यमायमा- हवदन्ति ।’

This Vinyāsa viśeṣa is the secret of Bhaṭṭa Nāyaka's Vyāpāra. It is what Bhāmaha calls Vakra-ukti and Rājasekhara, Ukti.

To Rājasekhara, I think, must go the credit of making important the word Ukti. We find in the list of Alamkāras given by Bhāmaha, Samāsa-Ukti, Atiśaya-Ukti, Svabhāva-Ukti, Viśeṣa-Ukti and Saha-Ukti, and above all Vakra-Ukti. In all these we find the Viśeṣa as Ukti qualified by different attributes. Here it is that the conception of Ukti was born. Ukti as such came to mean poetic utterance and soon there was felt to be no need to qualify Ukti by the attribute of Vakra to mean poetic expression as a whole. Rājasekhara, while describing the Kāvya Puruṣa, says that his speech is rich in Ukti. उक्तिचण्णैः । K M p 6. All Alamkāras are Vakrokti to Bhāmaha but poetic expression itself is denoted by Ukti. What we have now as the *Kāvya-mīmāṃsā* is only the first chapter thereof named *Kavirahasya*. According to Rājasekhara himself, his next chapter dealt with Ukti उक्तिम् उक्तिर्गम् । It is a pity that we have lost the bulk of Rājasekhara's treatise. It must be in that chapter on Ukti that Rājasekhara classified the various Uktis into which poetic expression could be brought. Classifying poets, he says on p 27 (1 5) that there is a class of poets called Ukti-Kavis and on p 28 he illustrates his Ukti-Kavi thus

उक्तिरुक्तिः—

‘उदरमिदमनन्य मदिनीयासत्यम्
स्वनतदपरिगाहो दोलनालेखनीया ।
स्फुरति च वदनेन्दु इक्ष्वाकालोनिपेय
तदिह मुददि कल्या केवला यौवनस्य ॥’

This is an intensely animated description full of specially graceful expressions teeming with the Samādhi guna. This is Ukti in a restricted sense. Another instance of Ukti in a restricted sense is found in what Rājasekhara calls Śāstra-Ukti—संज्ञाशब्दोक्ति (p 3) regarding the verse द्वा सुपर्णा सयुजा etc. In another context also Ukti in a restricted sense is mentioned by Rājasekhara.

“या शब्दप्रामम्, अर्थसारम्, अन्वहारतन्त्रम्, उक्तिमार्गम्, अन्यदपि सधाविधमपि हृदय प्रतिमानयति, सा प्रतिमा ।” p 11, K M

From this restricted sense, the larger concept of Ukti developed even as the concept of Vakrokti. Ukti in a general sense emphasising the beauty peculiar to Poetry as distinguished from other writings is found used by Rājasekhara himself in a verse in the Prologue to his *Karpūramāñjarī*

अर्थविशेषा. त एव शब्दस्त एव परिमन्त्रोऽपि ।

उक्तिविशेषः काव्यं भाषा वा भवतु सा भवतु ॥

Neither is the idea (Artha) the point, nor the mere word (Śabda) but the manner of expressing that idea in words, Ukti-viśeṣa, is the thing which makes for Poetry. This verse and that of Nīlakaṇṭha Dikṣita quoted above correspond exactly. Abhinavagupta, while elucidating Bharata's concept of Lakṣaṇa in his *Abhi Bhā* equates Bhāmaha's Vakrokti with Bhaṭṭa Nāyaka's Vyāpāra

and these with the concepts of Bandha, Gumpā, Bhaṇiti, and lastly Lakṣaṇa. (See p. 65, Vol. VI, *J. O. R. Madras*, my article on Lakṣaṇa). To these concepts meaning the peculiar poet's expression, the concept of Ukti gets equated.

The word Ukti occurs in Bhoja both as a Guṇa and as an Alamkāra. The Guṇa of Ukti has two varieties, one of the Śabda, the other of the Artha. The Śabdaguṇa Ukti is defined by Bhoja as a graceful turn of expression—*Viśiṣṭa bhaṇiti*.

विशिष्टा भणितिर्या स्याद् उक्तिं तां कवयो विदुः । *S. K. A. I. p. 60.*

In his *Vṛtti* and comments on the verse illustrating this Śabda-Ukti Bhoja uses the phrase Ukti Bhaṇi. One asks another about somebody's welfare and instead of saying straight whether she is well or ill, the other person says 'she lives', and the whole verse delicately portrays the lady's pitiable plight. That mode of expression powerfully suggests her suffering, describing her as simply living, *Jivita-mātra-śeṣā*. This is the excellence of expression, Ukti guṇa, and it is a mode of expression as a whole, a mode that is characteristic of poetry as such. Not altogether different from this Śabda-guṇa of Ukti is Bhoja's Artha guṇa of that same name. The beauty is achieved more by words, comparatively speaking, in the Śabda guṇa whereas, in the Artha guṇa of Ukti, the idea is given in subtle turns and shades and is expressed or suggested by peculiarly graceful elaborations.

उक्तिर्नाम यदि स्वार्थो भङ्ग्या मन्योऽभिधीयते ।

अत्र अभीष्टस्य नायकनायिकसंगमस्य भङ्ग्या भणनमुक्तिः । *S. K. A. I. p. 73.*

Between *Viśiṣṭa Bhaṇiti* or Ukti Bhaṇi and *Bhaṅgyā bhaṇana*, there is no fundamental difference. These two classes of Ukti are not mere Guṇas appearing in a part of a specific piece of poetry but constitute the distinguishing mark of poetic expression itself.

Besides these two kinds of Ukti of Śabda and of Artha, which is a Guṇa, Bhoja recognises a Śabda-Alamkāra called Ukti. It is defined in *S.K.A. II, 42* (p. 146) and is held as the several kinds of expression named by Bhoja in the following manner :—*Vidhi-Ukti*, *Nisedha-Ukti*, *Adhikāra-Ukti*, *Vikalpa-Ukti*, *Niyama-Ukti* and *Pansankhyā-Ukti*. Under his Śabda-Alamkāra called *Chāyā* also Bhoja gives a set of Uktis : *Loka-Ukti*, *Cheka-Ukti*, *Aribhāka-Ukti*, *Unmatta-Ukti*, *Paṭā-Ukti* and *Matta-Ukti*. Keśava, in I. 2 of his *Alamkāra-śekhara*, makes Bhoja's *Chāyā* his Ukti, and classifies this Ukti into the Uktis of *Loka*, *Cheka*, *Aribhāka* and *Unmatta*. This Ukti which Keśava derives from both the Śabdālamkāras of Bhoja, Ukti and *Chāyā*, is constituted by Keśava as one of three 'Bahuraṅgas', external parts, of poetic expression. He says at the end of I. 2 that of this and of how these are to be related to *Rasa*, he has spoken at length in his other Alamkāra treatise named *Alamkāra-sarvasva* which unfortunately is not available to us now. Perhaps it is *Rājasekhara* who described Ukti as a 'Bahuraṅga' along with *Rīti* and Keśava might have followed him. It has been pointed out in the notes to the Gaek. Edn. of the *K. M.* of *Rājasekhara* that a quotation from

the lost Alamkāra section of the *K M* is quoted in this Keśava's work, *A. Śekhara*. I have spoken of this elsewhere, in the section on Alamkāra, in this thesis.

The meaning of the term Ukti in both the Śabdālamkāras of Chāyā and Ukti is very narrow; but both the Śabda and the Artha Guṇas of Ukti, though Bhoja restricts their meaning by some sort of definition, show how the term means the poetic mode of expression in general. Viśiṣṭā Bhaṇṇi and Bhaṅgyā Abhidhāna Ratneśvara's comments make this clear. Under the Śabdaguṇa Ukti, he says

“लोकोत्तराः सन्नि हि भणितिप्रकाराः (.) लोभप्रसिद्धाः (साध) । यथा, गुणोऽसीति प्रश्ने गृहे देवकुले वेत्यादि । एतत्प्रसिद्धित्वव्यतिक्रमेण तु या काचित् कथिप्रतिभया भणितिराकृष्यते, सा भवति लोकोत्तरा । तथा च प्रतिभाकृतया चमत्कारित्वाद् गुणत्वम् । अन एव कवय इत्याह । कविसहृदयानामेव तादृशीतिपरिवयमभवत् ।” p 60

Under the Arthaguṇa Ukti, he says .

“स्वीयोऽनीद्योऽर्थः, स्वार्थः; तस्य माहाप्रतिपादनमनुचितमर्थ अर्थान्तरमद्रिभिः प्रतिपादन-मर्थगुणः ।”

Expressing in a manner uncommon in ordinary talk, expressing not straightly and baldly but imaginatively, giving a turn to the expression, giving the idea a hiding and revelation through deft suggestion—these constitute Ukti and thus it is clear that the Ukti Guṇa of Bhoja rises above itself and means poetic expression in general

Bhoja does mean that Ukti refers comprehensively to poetic utterance. He agrees with Rājaśekhara who says ‘Ukti viśeṣaḥ kāvyaṃ’ and restates Bhaṭṭa Nāyaka that while Śāstra is Śabda Pradhāna and Itihāsa, Artha Pradhāna, *Kāvya* is *Ukti Pradhāna*. Thus, Bhoja clearly says in his description of his Śabdālamkāra called Adhyeya, where Bhoja distinguishes Kāvya, Śāstra and Itihāsa. He says (*S K A.* p 260) .

“तदिदम् उक्तिप्राधान्यात् काव्यमित्युच्यते ।” “शब्दस्य प्राधान्यमिति शास्त्रान् शस्त्रमिदम्” “अतीतार्थप्राधान्याद् इतिहासः ।”

In the same context Bhoja says more briefly in the *Śr Pra* (Vol II, p 285) :

“तेषु उक्तिप्रधानं काव्यम् ।” “—शब्दप्रधानं शास्त्रम् ।” “अर्थप्रधानं इतिहासः ।” Earlier also while dealing with Vivakṣā, Bhoja says in the *Śr Pra*

“तत्र शब्दप्रधानमर्थरूपेय, मन्त्रो ब्राह्मण च । + + अर्थप्रधानमर्थः, स्मृतिरितिहासश्च । (उभय) प्रधानं पारुषेय च ।”

remarks which closely correspond to what Bhaṭṭa Nāyaka has said

In another place, in chapter xi of the *Śr Pra*, Bhoja synthesises the whole realm of poetic expression in the concept of Ukti, in an attempt which achieves at the same time another synthesis in Alamkāra. In a separate paper on Svabhāvokti (*Indian Culture*, V, pp 147-165) and in the section on the Svabhāvokti according to Bhoja in this thesis also, I have gone into the ques-

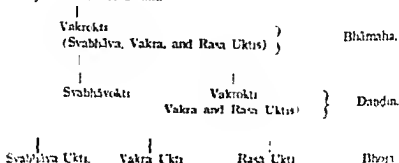
tion in great detail and here I briefly cover the ground. Bhāmaha had an Alamkāra synthesis namely Vakrokti Poetry had something strangely beautiful and it was diagnosed as Vakrokti. Within this Vakrokti Bhāmaha had figures like Upamā and Rūpaka, Rasas, and Natural Description : Alamkāra, Rasavad Alamkāra and Svabhāvokti. I am of opinion that Bhāmaha did recognise Svabhāvokti as an Alamkāra ; but he differed from Daṇḍin in this point : Even though a given instance of natural description is devoid of that amount of Alamkāra as is seen in other terms of ideas and expression found in other Alamkāras, it is all the same Alamkāra since even this natural description has a special charm born of the poet's genius and, in an unmistakable degree differs from ordinary bald non-literary utterance. Rasas are considered Alamkāras because they also go to beautify expression only. This is the stage in Bhāmaha. Daṇḍin represents the next. Daṇḍin realises that Svabhāvokti cannot be strictly included in Vakrokti, for, in it, Vakratva or 'out-of-the-way-ness' is least. So he divides Kāvya-Ukti into the two Uktis of Svabhāva Ukti and Vakra-Ukti

मित्र द्विधा मन्मथांकि. वसोऽपि धेनि वाङ्मयम् ।

He however retains expressions dominated by Rasa—Rasavad Vacch—under expressions beautified by Alamkāra, the Rasavad alamkāra. He follows Bhāmaha but amplifies by treating of all the eight Rasas in Rasavad alamkāra. Daṇḍin however is aware of a strange superiority in expressions dominated by Bhāvas and Rasas ; he sees that the three cases of Preyas, Rasavat and Orjasvi Alamkāras are superior Alamkāras as compared to other Vakroktis. Hence he says—*गुणोत्तरं च तत् प्रथम्* ।—II 275

Bhoja takes the suggestion contained here in Daṇḍin's remark *गुणोत्तरं च तत् प्रथम्* । and makes a logical analysis of poetic expression into three departments, Natural Description of objects, Figurative Description and Delineation of Emotion : Svabhāva-Ukti, Vakra-Ukti and Rasa-Ukti. All these three are kinds of Ukti and Bhoja means by Ukti 'poetic expression' which he calls by the name Alamkāra also. For, to Bhoja, Guṇas and Rasas also are Alamkāras ; thus Ukti means Alamkāra, the beautiful poetic expression as a whole.

Kāvya = Ukti = Alamkāra



Says Bhoja in Chapter XI of his *Śr. Pra* .

“त्रिविधः सन्धनङ्कारवगः, वक्रोक्तिः, स्वभावोक्तिः, रसोक्तिरिति । तत्र उपमायलङ्कारप्राधान्ये वक्रोक्तिः, सोऽपि गुणप्राधान्ये स्वभावोक्तिः, विभावानुभावव्यभिचारिसंयोगानु रसनिष्पत्तौ रसोक्तिरिति ।”

In Chapter V of his *S K Ā* also, Bhoja says

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च वाच्यमयम् ।

सर्वान्मुद्राङ्गिणीं तस्य रसोक्तिं प्रतिधानने ॥ —V 8

It was noted above how it was Ukti or Bhaṅgi Bhaṅgi that distinguished poetic utterance from other utterances. The equation of Ukti with such concepts as Vakrokti, Alamkāra and Nāyaka's Vyāpāra was also made. The observation of Rājasekhara, 'Ukti viśeṣaḥ kāvyam' was taken as defining Poetry on the basis of this conception of Ukti. It was interpreted as the peculiar poetic manner of expression and as the most important factor and mark in Poetry as compared to the elements of Śabda and Artha, both of which are subordinate to it. It was shown how this definition was similar to Nāyaka's definition based on Vyāpāra prādhānya.

The observation of Bhaṭṭa Nāyaka is re-stated by Mahima Bhaṭṭa with a change. Mahima Bhaṭṭa holds that Poetry is utterance in which neither Śabda alone nor Artha alone is important but both together. 'He says that Kāvya is Ubhaya pradhāna instead of saying like Nāyaka that Kāvya is Vyāpāra-pradhāna and Ubhaya-apradhāna. He says

“त्रिविधं हि शास्त्रम्, शब्दप्रधानम्, अर्थप्रधानम्, उभयप्रधानं चेति । तत्र शब्दप्रधानं वेदादि, अध्ययनादेव अभ्युदयप्रधानम्, मनापि पाठविषयानि प्रवचयध्वनाच्च । अर्थप्रधानमितिहासपुराणादि, तस्य अर्थवादमात्ररूपत्वात् । उभयप्रधानं सर्वव्यादिकाव्यम्, तस्य रसानुसक्तत्वात्, रसस्य च उभयौचित्येन परिपोषणेनान् । काव्यस्यापि शास्त्रत्वं प्रतिपादितमेव ।”

I V III, p 122 T S S See also I p 20

Bhoja must be said to follow Mahima Bhaṭṭa's modified statement of Bhaṭṭa Nāyaka's distinction between Kāvya on the one hand and Śāstra and Akhyāna on the other. For, as has been noted above in the text quoted from chapter VII of the *Śr. Pra* Bhoja also does not say that in Poetry both Śabda and Artha are subordinated (made Apradhāna or Guna) to something else but says that in Poetry both are Pradhāna.

“तत्र शब्दप्रधानमर्थरूपेण × × × अर्थप्रधानमात्रेण × × × (उभय) प्रधानं पौरुषेयम् ।”

Vol. II, p 18

The charm of a poet's verses is lost when their words are changed and ideas modified. Thus it is that Poetry is Ubhaya-pradhāna. This is called by another as maturity of expression—Kāvya Paka—when the poet has written such lines that even a slight change spoils the effect. Says Rājasekhara :

पदनिवेशनिष्कम्पता पारु इत्याचार्या । तदाहुः—

‘आवापोद्धरणे तावद् यत्नदोषावते मनः ।

पदानां स्वापिते ह्यर्थे हन्तं मित्रा सरस्वती ॥’

इति वामनीयाः । × × × × पदानां परिवृत्तिर्वैमुख्यं पाकः' इति वामनीयाः । तदाहुः—

‘यत्पदानि त्यजन्त्येव परिवृत्तिसिद्धिष्णुताम् ।

तं शब्दन्यायनिष्णातः शब्दपाकं प्रचक्षते ॥’ (Vāmana, I. 3). ”

K. M., p. 20

In this Kāvya Pāka which means the ‘unchangeability’ of the words in Kāvya, is emphasised the same idea as is contained in Mahima Bhaṭṭa's and Bhoja's remark that Poetry is Ubhaya-pradhāna

This maturity of Ukti or poetic expression—Kāvya Pāka or Ukti Pāka—is given by Bhoja as a Guṇa called Praudhi of Śabda and Artha immediately after the Guṇa, Ukti.

That we are justified in finding such an Ukti-synthesis or a system of thought called Ukti in Bhoja can be granted when one sees what Bahurūpa-miśra, a latter-day commentator on the *Daśarūpaka*, who reproduces many ideas from Bhoja's *Sr. Pra.*, has to say. Bahurūpa chooses the word ‘Sūkti’ instead of ‘Ukti’ and shows Bhoja's three-fold classification of it and relates to this viewpoint, as we have ourselves done above, the Abhidhā-prādhānya of Poetry of Nāyaka and the Vakrokti-idea of Poetry of Bhāmaha. It is a pity that the text of Bahurūpa's *Daśarūpaka vyākhyā* in two volumes in the Madras Govt. Oriental MSS Library comes to an abrupt end here. Bahurūpa says :

“केचित् शोभाकरत्व-अविशेषात् रसगुणयोरलङ्कारत्वं मन्यन्ते । तन्मते त्रिविधा सूक्तिः स्वभावोक्तिः, वक्रोक्तिः, रसोक्तिरिति । तत्र गुणप्राधान्ये स्वभावोक्तिः, उपमा-रूपकादलङ्कारप्राधान्ये वक्रोक्तिः, विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तौ रसोक्तिः । अतः शब्देन अर्थप्रतिपादनं भूयमितुं यत् कविना उपादी (यत्ते, तत्सर्वम् अलङ्कारः) । अत एव भट्टनावकेन अभिधाव्यापारः (काव्ये प्रधानमित्युक्तम्) ।

(शब्द) प्राधान्यमाश्रित्य तत्र शास्त्रं पृथग्विदुः ।

अर्थे तत्त्वेन युक्ते तु वदन्त्याख्यानमेतयोः ।

द्वयोर्गुणत्वे (व्यापारप्राधान्ये) काव्यमेव तत् ॥

भामहोनापि— ‘सैया सर्वैव (वक्रोक्तिरनयायौ) विभान्यते ।’

. | ” pp. 107-8, Mad. Ms. Bahurūpamiśra's *D R. Vyā.*, I. 3A1.

APPENDIX

(1) The *Agni Purāṇa*, in 337|2-3, states Bhaṭṭa Nāyaka's remark on the difference between Kāvya, and Śāstra and Itihāsa thus—

शास्त्रं शब्दप्रधानत्वमित्तिहानेषु (इतिहासैः) निहता ।

अभिधायाः प्रधानत्वात् काव्यं ताम्यां विभियते ॥

(2) Commenting on Daṇḍin II. 13, that in Śāstras it is all one statement of things as they are—Svabhāva ākhyāna—and that in Poetry also there are a few cases of this Svabhāva ākhyāna—

शास्त्रेष्वस्यैव भाषास्य काव्येष्वर्थैतदीनिनम् ।

The *Hydayamgamā* points out that Śāstras are 'Tattva Pradhāna or concerned with truthful statement of facts and things as they are ; but Poetry is *Var-nanā Pradhāna* ; Poetry emphasises the mode of giving the thing, 'description' or 'expression' as such

“शास्त्रेषु धर्माधर्मादिशास्त्रेषु अनृतवचनाभावान् वास्तव्यं स्वभावालङ्कारस्य साम्राज्यं संपत्ति-
र्भवति । काव्येषु वर्णनाप्रधान्याद् असत्यवचनं कल्पितमपि च अस्ति ।”

K Ā., p 64, Mad Edn

(3) Vidyādhara thus explains Bhaṭṭa Nāyaka's remark in his *Ekāvalī*.

शब्दप्रधानं वेदाख्यं प्रमुसमितमुच्यते ।
इयन्पाठान्वयापाठे प्रत्यवायस्य दर्शनान् ॥
इतिहासादिकं शास्त्रं मित्रसमिन्मुच्यते ।
अस्यार्थवान्तरूपत्वात् कथ्यतेऽर्थप्रधानता ॥
ध्वनिप्रधानं काव्यं तु कान्ताममितमीरितम् ।
शब्दार्थौ गुणतां नीत्वा व्यञ्जनप्रवणं यतः ॥

I 4-6

As a follower of Ānanda and Abhinavagupta, Vidyādhara has interpreted the Vyākṛā as Dhvani, following Abhinavagupta's observation to that effect in the *Locana*.

“तेन यदाह भट्टनायक 'शब्दप्रधान्य + काव्यधीर्भवेत् ।' इति तदपास्तम् । व्यापारो हि
यदि ध्वननात्मा रसनास्वभावः, तन्न अपूर्वसुखम् ।” *Locana*, p 27

CHAPTER X

BHOJA AND VAKROKTI

‘वक्रोक्तिरेव काव्यानां परा भूयेति भामहः ।’

Bhoja : *Sr Pra.* Ch. XI.

The history of the concept of Vakrokti must be older than Bhāmaha and Daṇḍin, for, we find it used with settled connotation in the works of both writers. It is needless to point out here the very well-known passages on Vakrokti in Bhāmaha. To him, Vakrokti means Alamkāra.

वाचा वक्रार्थेयल्लोकिरलङ्कारश्च कल्पते । V. 66.

युक्तं वक्रत्वभावेत्येता सर्वमेवैतद्विद्यते । I. 30

In his description of the *Atīśayokti* Alamkāra (II, 85) he has used the word Vakrokti as a synonym of Alamkāra. Therefore according to Bhāmaha, the whole realm of poetic expression is permeated with Vakrokti, striking, deviating expression. In II, 86-87, Bhāmaha refutes Hetu, Sūkṣma and Leśa, that they do not deserve to be called Alamkāra because, in them, the expression as a whole has no Vakrokti in it.

समुदायाभिधानस्य वक्रोक्त्यवधिधानतः । II, 86

This Vakrokti is the one requisite and it distinguishes poetic expression as such. In its absence, Bhāmaha says, we have no Kāvya, but only insipid narration, speech or mere news called Vārtā.

गतोऽस्ममसं भर्तान्दु, वान्तं वागव्यं पक्षिण ।

इत्येवमादि किं काव्यं ?—वार्तामेवं प्रवक्षते ॥ II, 87.

Therefore the distinction in Bhāmaha is between ordinary and poetic expression, Vārtā and Vakrokti. This point as well as another that Bhāmaha does accept Svabhāvokti as an Alamkāra has been elaborately explained by me in my paper on Svabhāvokti (*Indian Culture*, V, pp. 147-165). None can deny that ‘natural description’ or Svabhāvokti is a striking and powerful portraiture, and as such, differs from mere report of news or ordinary dull speech. Maṃmaṭa points out that it is this amount of strikingness and effect in Svabhāvokti that we take as *Vaicitrya* and count it as an Alamkāra. Even the opponent of Svabhāvokti as an Alamkāra, Kuntaka, who refuses to consider it as an Alamkāra on the plea that *Vastu svabhāva* is not Alamkāra but is *Alamkārya*,—even he accepts that instances of graceful and effective pictures of Nature, men, and things as they are found, constitute *Vastu Vakratā* (III Unmeṣa). It is by virtue of this element of Vakratā in it that Bhāmaha also considers it as one of the Alamkāras coming under Vakrokti. It is not unreasonable to hold Svabhāvokti also as an Alamkāra and Vakrokti.

when one can accept delineation of Rasa as a Vakrokti-variety called Rasavat. Bhāmaha, thus, has one universe of Vakrokti, falling into three departments, the description of things as they are (अर्थस्य तद्वत्स्वतः, -स्वभावोक्तिः) more definitely deviating striking expression deserving the name Vakrokti to the greatest degree, Rūpaka, etc., and thirdly, delineation of Rasa. Rasavad Alankāra

In Daṇḍin, there appears a clearer analysis. Svabhāvokti no doubt involves strikingness, but strikingness is least in it. It is almost the starting point for further Alamkāra or Vakrokti. So it is that Daṇḍin separates it and calls it the first Alamkāra, *Ādyā Alamkārah*. He classifies poetic expression into Vakrokti and Svabhāvokti, description of things as they are and figurative description. The cases of Rasa-delineation, Daṇḍin still keeps like Bhāmaha within Vakrokti.

The third stage is reached in Bhoja who makes a further analysis of poetic expression. Elsewhere, in the sections on Ukti, Alamkāra and Svabhāva, I have spoken of this subject. Bhoja takes the suggestion direct-ly from the important Uktas as

Vakrokti, Daṇḍin realised that they, as *Rasas*, are of a special nature and of greater appeal. Hence it is that he said of them that they were superior *युक्तोत्कर्षं यत्नव्रथम्*. Bhoja includes Preyas and Ūrja-svi under Rasavat. He constitutes a class called Rasavad Alamkāra which is the delineation of Rasas and Bhāvas, and he separates it from other kinds of Vakrokti. This is a better treatment, for, delineation of Rasa has greater affinities with Svabhāvokti than with Vakrokti. As Jayaratha on Ruyyaka and Ruyyaka himself also point out, the Saṃvāda has a Samvāda in Poetry and it is of two kinds. Citta Samvāda and Vastu Samvāda. The former refers to delineation of Rasa and Bhāva, and the latter, to descriptions of Artha or objects. Both are natural non figurative descriptions and are Rasavad-Alamkāra and Svabhāvokti. Though Bhoja, following Bhāmaha, Daṇḍin and Vāmana would call the whole realm of poetic expression Alamkāra, he would restrict the name Vakrokti to figures beginning with Upamā. Improving upon both Bhāmaha and Daṇḍin, he would separate and exclude the Rasas from it. Thus he says in his S K A Chapter V :

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च बाह्यम् ।

In Chapter XI of the *Śr Pra* he says that an instance like 'धूमोऽयमग्ने' is no Alamkāra, because, the necessary Vakratā or poetic beauty is not seen in it. He speaks here of Vakratā or Vakrokti as Alamkāra-sāmānya-lakṣaṇa, Kāvya śobhā as such.

“न चैतद्वाच्यं ‘धूमोऽधमम्’ इत्याद्यायर्थान्तरन्यासः प्रसज्येत् । यद्यपि धूमस्य उन्माद्यस्य साधनसमर्थोऽग्निः, तथापि

‘काव्यशोभाकरान् धर्मान् अलङ्कारान्प्रचक्षते’

इत्येतदपि सर्वालङ्कारसाधारणं लक्षणम् अनुसर्तव्यम् । अस्मिन् सति सर्वालङ्कारजातयो वक्रोक्त्यभिधानवाच्या भवन्ति । तदुक्तम्—

वक्तृत्वमेव काव्यानां परा भूयेति भामहः ।

श्रेयः पुण्याति सर्वानु प्रायो वक्रोक्तिषु त्रिदम् ॥¹

नन्वेवं सति विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिरित्यादिना न भवितव्यमेव अलङ्कारेण नैवम् । त्रिविधः खलु अलङ्कारवर्गः, वक्रोक्तिः, स्वभावोक्तिः, स्मोक्तिरिति । तत्रोपमायलङ्कार-प्राधान्ये वक्रोक्तिः, सोऽपि गुणप्राधान्ये स्वभावोक्तिः, विभावानुभावव्यभिचारिसंयोगात्तु रसनिष्पत्तौ स्मोक्तिरिति ।” *Sr. Pra Mad Ms. Vol. II. chap. XI. pp 371-2.*

Thus Bhoja uses Alamkāra in the sense in which Vāmana used it in his Sūtra I. 1. 2. सौन्दर्यमलङ्कारः meaning poetic beauty in general. In this same sense Bhoja uses the concept of Vakrokti also and in this respect he follows Bhāmaha. Therefore in Bhoja we find Vakrokti used in two senses, the major and the minor, the former meaning poetic expression in general and the latter, only the figures of Upamā, Rūpaka etc. In its second sense we have to trace its history as indicated above through Daṇḍin who first restricted Vakrokti to Rasas and figures like Upamā. Finally, Bhoja restricted it to the figures Upamā etc.

It is not enough if one finds in an expression the presence of the technical features of a particular Alamkāra. Besides conformity to the definition, the expression has to exhibit the primary requisite of an all-pervading beauty which alone makes the expression deserve the name of

1. On p. 23 of his *Theories of Rasa and Dhvani*, Dr A SANKARAN takes this verse as a quotation from Daṇḍin. The first line mentioning the name of Bhāmaha is absent in the printed texts of the *Kāvyaḍarśa*. Dr. SANKARAN feels some gap in Daṇḍin's text as it is in II. 362, which gap he says this line in Bhoja's quotation fills up.

The text as printed does not seem to have any gap, secondly, if this half verse is added to the text of Daṇḍin, the 362nd verse at the end of this chapter will have to be ended like an epic Anuṣṭubh with three feet; or, the line निर्वन्ने द्विधा स्वभावोक्तिः वक्रोक्तिर्मेति वाङ्मयम् must stand single. Thirdly, Vakrokti is certainly old enough for use in Daṇḍin as in the line निर्वन्ने द्विधा etc; but, when one sees the history and the rise and the time of the currency of various words in the Alamkāra Śāstra, one can see that the concept under the briefer name 'Vakratā' or 'Vakratva' is very much later than even Ananda. My feeling is that, if this is a quotation by Bhoja, it is from some later writer who adapted and incorporated into his text parts of the texts of older writers, making the necessary changes. If one goes through the *Sr. Pra*, one comes across numerous instances of Bhoja giving verses of old writers with the necessary changes, he quotes Vāmana's Anuṣṭubh on the Vaidarbhi Riti changing the first line. The Doṣa and Guṇa sections are full of such reproductions with necessary changes from Bhāmaha, Daṇḍin and Vāmana. Therefore it is extremely likely that this verse वक्तृत्वमेव काव्यानां etc. is Bhoja's own. One need not be troubled by the introductory words 'तदुक्तम्' which may suggest that the verse is a quotation from another author. We have instances of Bhoja quoting himself with the words 'तदुक्तम्'.

Alamkāra; for Alamkāra is a thing of beauty. Bhoja considers this beauty as Vakratva, Vakrokti and Sobhā and gives a very significant interpretation to Dandī's definition of Alamkāra.

काव्यशोभाकरान् धर्मान् अलङ्कारान् प्रवर्तते ।

Herein lies the defence of the Alamkāra school. I have spoken of this in my paper on *Kriyā Kalpa* and Other Names of the Alamkāra Śāstra, published in the *JOR*, Madras (Vol VIII pp 130-132). Taking the idea of Cārutva or beauty as essential from the text of Ānanda, Abhinava elaborates the idea with illustrations in his *Locana* on the third Uddyota of the *Dhvan-yāloka* in the following manner.

“तथाजानीयानामिति—आरम्भातिशयवतामित्यर्थे । सुलक्षिता इति यत् किल एषा तद्विनिर्मुक्त रूपम्, न तत् काव्ये अभ्यर्थनीयम् । उपमा हि ‘यथा गौ तथा गवयः’ इति । (एषक हि) ‘गौर्वाहीकः’ इति । शेषः ‘द्विवर्णे (५ चि’ इति) तन्नामक । × × × एवमन्यत् । न चैवमादि काव्योपयोगीति ।” *Locana*, p 210.

Appayya Dīkṣita emphasises similarly that expressions derive their life as Alamkāras by being graceful—*Hr̥dya*. Otherwise they are not Alamkāras.

“सर्वोऽपि हलङ्कारः कविसमयप्रसिद्धपुरुषेण हृद्यतया काव्यशोभाकर एव अलङ्कारता भजते । अतः ‘गोसदगो गवयः’ इति उपमा । ‘गौर्वाहीक’ इति न रूपम् ।” *Cittamimāṃsā* p 6.

This has been pointed out by Dr S K DE also in the Introduction to his edition of the *Vakrokti Jivita* pp xlv-lvi. The truth has been realised by Bhoja and by Abhinava as the texts above quoted clearly show. Hence it cannot be contended by Dr DE that Sanskrit Poetics and the study of the theory of poetic figure owe this idea and its importance to Kuntaka (p xlvii V. J. Introduction). But it can be accepted that new importance and new enthusiasm for Vakrokti in the post-Ānanda period are due mainly to Kuntaka and his V J. Bhoja takes up the Vakrokti from Bhāmaha and Dandī, independent of any other writer and without any knowledge of Kuntaka. Bhoja and Kuntaka were writing at the same time and it happens in the history and destinies of ideas and subjects, that, at different places, different scholars happen to work at the same idea. The current of Vakrokti coming down from the hill of Bhāmaha had two courses. There is one culmination in Bhoja and another in Kuntaka. Regarding Kuntaka and how he developed the doctrine of Vakrokti or Vakratā as the life of Poetry, there is little need to devote any part of this study.

Though Bhoja definitely put down Vakrokti as a general name for all figures beginning with Upamā, he retained the substance of Bhāmaha's conception of poetic expression as Alamkāra to which also Bhoja applied the name Vakrokti. To avoid confusion Bhoja restricts the word Vakrokti to the minor sense of figures Upamā etc., and generally applies the name Alamkāra to the larger concept. The use of the word Vakrokti in the larger sense is only rare in Bhoja. Elsewhere however Bhoja uses the concept,

and name Vakratā in the larger sense of poetic expression as such, forming the very distinguishing mark of Poetry. It seems that Bhoja turns back to concur verbally also with Bhāmaha. It is surprising how Bhoja's standpoint agrees so remarkably with that of Kuntaka. We shall now examine this aspect of the question.

It is in connection with Dhvani, and this again is strange and suggestive, that Bhoja talks of Vakratā. Bhoja holds Dhvani as a variety of Tātparya and also as the poetic counterpart of the prosaic factor of Tātparya. The intention of the speaker in ordinary affairs and expressions is called Tātparya whereas the same, as far as Kāvya is concerned, is called Dhvani. He says 'तान्यमेव वचनि ध्वनिरेव राग्ये' and a perusal of the section on Bhoja and Dhvani will elucidate the point. Bhoja asks himself: wherefore this classification of expression into two kinds, Laukika and Śāstriya on the one hand and poetic on the other? He speaks of Vacas, ordinary expression, and as against it, of Kāvya. He does not say that Dhvani marks off the Kāvya, for, he considers Dhvani as part of Tātparya and as obtainable in ordinary expression also. Dhvani being only another name for Tātparya. Then, what is it that Bhoja finds out as the element which distinguishes the poetic and the non-poetic expression? He says that beauty or poetic charm called Vakratā distinguishes the two. In the ordinary speech there is a blunt straightforwardness in expression and there is no regard for beautifully saying things. The manner of saying things in a beautiful and embellished way is discounted and is considered as an extravagance. When, of course, one praises or abuses, he heightens or lowers and resorts to his powers of praising or damning by the power of his expression. Literary expression now results

“—तात्पर्यं, वचः सामान्यं ध्वनिमिति प्रतिदि. । तदुक्तम्
'तान्यमेव वचनि ध्वनिरेव राग्ये'

क. पुनस्तयोः कृत्यवचमोः ध्वनितात्पर्ययोः विभेदः ! उक्तम्—
वदवच वच शब्दे लोके च वच एव नन् ।
वचः वदवचादर्थः तस्य वाच्यमिति मूर्ति ॥

Sr. Pra Vol I p 427. chap. VI.

Again at the end of his treatment of Dhvani, Bhoja says .

“ क. पुनः कृत्यवचमोः ध्वनितात्पर्ययोः विभेदः ! ननु क पुनस्तत्—
वदवच वच शब्दे लोके च वच एव नन् ।
वचः वदवचादर्थः तस्य वाच्यमिति मूर्ति ॥

Sr. Pra Vol II p 42 chap VII.

This is almost a definition of Kāvya in terms of Vakratā or Vakrokti and in this respect, Bhoja would use Vakrokti or rather the name Vakratva in the sense of Bhāmaha's Vakrokti, comprehending all the three Uktis of Svabhāva, minor Vakra, and Rasa. Thus Bhoja has a major and a minor

As one of those following the ancients and as one who emphasises the expression-aspect or the form in the terms Alamkāra and Vakratā, Bhoja considers Dhvani also as an embellisher of expression ; as the Guṇa called Gāmbhīrya. (Hence Dhvani is an Alamkāra ; for, Bhoja holds all the Guṇas as Alamkāras.) And Rasas also are taken as Alamkāra by Bhoja. Thus, Rasa, Dhvani, and everything go to make the beauty called Vakratā that is Poetry. So Bhoja will accept Dhvani and will consider it as holding a supreme position in Poetry, ध्वनिरेव काव्ये, but he will at the same time emphasise Vakratā.

BHOJA AND KUNTAKA

There are many similarities between Bhoja and Kuntaka. First of all there is agreement to a notable degree regarding the concept of Vakrokti or Vakratā considered as the life of Poetry or the very distinguishing mark of Kāvya. In Bhoja, however, there is but a verse on this Vakratā ; Kuntaka works out the idea into a whole work. Kuntaka defines Poetry as Śabda and Artha in unison and set in Vakrokti.

शब्दार्थौ सहितौ चक्रकविश्यापारशालिनि ।

चन्द्रे इयस्थितौ काव्यं तद्विदाद्वदकारिणि ॥ I. 7. V. J.

2 Bhoja will not deny that his Vakratā which distinguishes Kāvya from Vacas, is synonymous with Alamkāra. He classifies this Vakratā or Alamkāra into Guṇas (Svabhāvokti), Arthālamkāras (Vakrokti in a restricted sense), and Rasas (Rasokti). Kuntaka is a similar reviver of the old Alamkāra. His Vakrokti which is of six kinds is equated by him with Alamkāra. He says that there are only two factors in Poetry, Alamkārya and Alamkāra ; the latter is Vakrokti.

काव्यस्यायमलङ्कारः कोऽप्युच्यते विधीयते । I. 2. V. J.

रमाचेतावल्क्ष्मण्यौ तयोः पुनरलङ्काराः ।

चक्रोक्तिरेव वेदगम्यभङ्गो भणितिश्च्यते ॥ I. 10 V. J.

To Kuntaka also, therefore, Dhvani which comes under certain aspects of his Vakratā, is Alamkāra. Kuntaka says actually that Guṇas also are Alamkāras.

“अलङ्कारशब्दः शरीरस्य शोभादिशब्दार्थित्वान् मुख्यतया वदकादिषु वर्तते, तत्कारित्वमामान्याद् उपचापदुपमादिषु, तद्वदेव च तत्सदृशेषु गुणेषु—।” —“ V. J. p. 3.

Though Kuntaka expressly refutes at length the older view that Rasas are Alamkāras and accepts mostly the new ideas on Rasa, as on Dhvani, he treats of Rasa as if it is also part of Vakratā, the poet's peculiar mode of expression, as part of his Vastu vakratā. III, 7, pp. 150-3. On the surface one must say that Kuntaka differs from Bhoja, for, while Bhoja follows Bhāmaha's and Dandin's view of Rasa as Rasavad Alamkāra, Kuntaka criticises Bhāmaha on this point. III, 10, pp. 156-166. He holds Rasas as Alamkāryas. But Bhoja and Kuntaka agree in the main that Poetry is

distinguished by Vakratā, that Vakrokti or Vakratā means Alamkāra in general and that Gunas and Dhvani also form part of it. If one can grant that anything coming under Poetry is directly or ultimately a manifestation of the poet's Vakra vyāpāra or Vakratā according to Kuntaka, and if all Vakratā is, as Kuntaka himself says, Alamkāra in a general sense of the term, he can see that Bhoja and Kuntaka completely agree with each other. Bhoja brings under Śabdālamkāra the proper choice of the form of composition, of appropriate language, of appropriate medium of verse or prose, the adopting of the proper Vṛtti and Riti etc. Most of these are generally comprehended in one or the other of the sub-varieties of the six kinds of Kuntaka's Vakratā. Any element of poetry, Riti, Dhvani, Śabdālamkāra or Guna, Kuntaka must deal under some kind of his Vakratā.

3 Another point of striking similarity between Kuntaka and Bhoja is that they both recognise the factor called Alamkāra of "Prabandha". Bhoja, it will be explained at length in the Alamkāra section, considers that Gunas and Alamkāras are of two kinds, those of Vākya and those of Prabandha. He gives a set of Gunas and Alamkāras for the work as a whole. This corresponds to some aspects of Kuntaka's Prakaraṇa vakratā and Prabandha vakratā. Thus the second aspect of Prakaraṇa vakratā given by Kuntaka

इतिवृत्तप्रयुक्तेषुपि कथावैचित्र्यवर्त्मनि ।
उत्पाद्यललापण्योदन्या भवति वक्ता ॥

corresponds to what Bhoja describes as Prabandha doṣa hāna, avoiding the Anacutiyas in the source by new imaginative creations and deviations from the original. *Śr. Pra* chapter xi

... as a Prakaraṇa vakratā which
... al help
... the one
between the various cantos and subject-divisions ... the one
unity—Ekavākyatā and Prabandha-upakāṛitva P 431, chapter xi, Vol II,
Śr. Pra

Kuntaka explains his Vakratā with reference to Kāvya also in IV. 9 (P. 231).

“कथावैचित्र्यपात्र तद् वक्तिमान् प्रयते ।
यद्दृग् सर्वबन्धादेः सौन्दर्यो निबध्यते ॥”

“—यद्दृग् सर्वबन्धादेः सौन्दर्यो निबध्यते । यजल्लोकादिप्रकरण महाकाव्यप्रवृत्तेः उपसोभा-
निष्यस्यै निवेद्यते ।

Bhoja considers these as Artha-alamkāras of Prabandha

“नगराश्रमशैलसैन्यावासार्णवादिवर्णनम्, क्रतुसन्निविर्वाकस्तमयचन्द्रोदयादिवर्णनम्, नायक-
नायिकाकुमारमहायबाहनादिवर्णनम्, मन्त्रवृत्तप्रमाणसुप्रामाण्युदयादिवर्णनम्, वनविहारजलक्रीडामधु-
पानमानापगमरतोत्सवादिवर्णनमित्यर्थोल्हासः ।” P. 431 Vol II. *Śr. Pra*

The next Vakratā of Prakaraṇa in Kuntaka is about Rasa, the Angin and the Anga, chief and accessory. IV. 10. pp. 232-3. Bhoja considers this as an Artha guṇa of the Prabandha and calls it "Rasa bhāva niraṇṭaratvam" He explains this as richness in emotions. The one main interest of a single Rasa is like eating one kind of dish continuously; it produces Vairasya, therefore there are to be many subsidiary emotional interests

“रसभावतिरन्तरस्त्वमिन्द्रेण रसग्रहणेनापि तन्कारणभूतानां भावानां परिग्रहेण × ×
× × × × ×
भोजनसर्वैकरसस्य प्रबन्धस्यापि वैरस्यमपाकरोति ।” p. 432. Vol. II.

Another Vakratā of Prakaraṇa is explained by Kuntaka as the introduction of episodes,

प्रधानवस्तुनिष्पत्त्यै वर वन्तरविचित्रता ।
परोक्षसति मोक्षेष्वा सापराध्यस्य वदना ॥ Pp 233-4. V. J.

This is taken up by Bhoja under two heads. पताकाप्रकर्षाद्विलयनम् and कथान्तरा-
वृत्तनम्, two Ubhayālamkāras of Prabandha. (p. 443. Vol. II. Śr. Pra).

Another feature of beauty in a work is the introduction of a drama within a drama Says Kuntaka.

कविप्रकरणस्यान्तः स्मृत प्रकाशमानम् ।
सर्वप्रबन्धसर्वैश्वर्यं पुष्पाति वक्ताम् ॥ p. 235 V. J.

Bhoja counts the same feature as one of the items of his Ubhayālamkāra of Prabandha—गर्भाद्विचित्रानम् (p. 422. Vol. II. Śr. Pra). Both Kuntaka and Bhoja cite the same instance of the drama within the third act of the *Bālā-rāmāyana* called Sītā svayamvara, ध्रुवः ध्रुवमर्षः, etc. (III. 12).

The last Prakaraṇa vakratā prakāra spoken of by Kuntaka (p. 236) is the well-knit expression of the plot in a drama or in a story, through the successive stages of the development of the purpose in the Sandhis.

मुखाभिगन्धिमन्यादिर्मुखिधानकवन्धुरम् ।
पूर्वैर्निरानुमङ्गल्या (प्यङ्गा) नां विनिवेशनम् ॥

Bhoja has, corresponding to Kuntaka's phrase 'मुखिधानकवन्धुरम्' the phrase 'सम्यक्प्रकाशयोगेन संविधानमुपपन्ना' (p. 411 Vol. II. Śr. Pra.) and corresponding to this Prakaraṇa vakratā, Bhoja has the Ubhayālamkāra 'संविधानमुपपन्ना-
कायोपकल्पनम्' (p. 431) The Śabda guṇa of Prabandha called Saśiṣa sandhitva also refers to this (P. 431).

The last kind of Prabandha vakratā in the text of the V. J. (as now available in Dr. De's Edn) refers to the Vyutpatti derived by a spectator or a reader, the spiritual, ethical, or the social end.

नूतनोपादनिर्गन्धनसर्वमोपदेशिनान् ।
महास्वप्रबन्धानां सर्वेषामपि वदना ॥ V. J. p. 245.

This Bhoja calls as the Mahāvākyaārtha which helps man's attainment of the four aims of virtue, desire, material prosperity, and spiritual salvation. Bhoja holds this Mahāvākyaārtha as a transformation, Viparṇāma, of the Śabda Brahman.

“यस्तु तदूपरामायणादिप्रबन्धार्थानाम् अवधारणेन उपहितमस्कारस्य” “रामवद् वर्तितव्यं, न रावणवद्” इत्यादिविधिनियेधप्रतिभाविशेष उपजायते, न ममानविक्रयणी चतुर्वर्गकहेतुः परो महा-वाक्यार्थः अर्थमून्या विपरिणतमनादिनिधनम् अखण्डं शब्दब्रह्म इति उच्यते ।

अखण्डः सैव वाक्यार्थः शब्दब्रह्मेति गीयते ।

शब्दब्रह्मणि निश्चात पर वदामिष्यच्छति ॥

इदमाद्य पदस्थानं निदिशोपानपर्वणाम् ।

इयं सा मोक्षमार्गानामजिज्ञासा राजपदति ॥ (Vākya-pāṇi)

P 143 Chap VIII Vol II Śr Pra

Of this Mahāvākyaārtha, Bhoja speaks at greater length in chapter vi (Vol. I, p 407 onwards) .

“सर्वं हि वाक्यं विधिनियेधशोरेव पश्यस्यति । × × किञ्च महावाक्यैरपि रामायणादिभिरिदमेव व्युत्पाद्यते । रामस्य पितुराज्ञां पालयत वननिवासिनोऽपि तथाविधोऽभ्युदयः सृष्टः, रावणस्य परदारान् अभिलष्यतः श्रैलोक्यविजयिनोऽपि तथारिधि उच्छेदः । तस्मात् पितुराज्ञां पालयेत्, परदारान् नाभिलष्येत्, रामवद्वर्तते, न रावणवद्, इति ।”

He speaks of this twice again in his two Prabandha-features—

‘चतुर्वर्गकलायत्तत्त्वम्’ and ‘विधिनियेधव्युत्पादकत्वम्’ p 430 Vol II

a Prabandha guna and a Prabandha alamkāra

“चतुर्वर्गकलायत्तत्त्वमित्यनेन चत्वारो धर्मार्थकाममोक्षाः, त एव व्यक्ताः समस्ता वा कलतस्मा-धनोपायविषय महाकाव्यादीनि ज्ञापयन् मुक्तादिभ्यो भेदमाकरोत् ।” p 431.

“विधिनियेधव्युत्पादकत्वेन तु गुणवतो नायकस्य उत्कर्षप्रकाशनेन दोषवतश्चोच्छेदप्रदर्शनेन जिगृषुणा गुणवत्तैव भाव्यम्, न दोषवतेति व्युत्पादयति ।” p. 432

4 Another important concept on which Kuntaka made a valuable contribution is Sāhitya. It is again remarkable how, almost at the same time, the same concept possessed another writer and clamoured for definition Bhoja and Kuntaka are the two most important names in the history of Sāhitya, which have been dealt with in the section on Sāhitya. Here it is necessary to point out only a few facts of similarity regarding that concept between Bhoja and Kuntaka. Both start with Bhāṣama's definition—शब्दार्थौ सहितौ काव्यम् । Secondly, Bhoja analyses this Sāhitya between Śabda and Artha into twelve relations, eight of which are grammatical and the last four of which refer to poetical relations. If we leave aside the first eight and take into consideration the last fourfold literary Sāhitya in the shape of avoiding of flaw, taking of Gunas, adding of ornaments, and securing the eternal presence of Rasa, we can see that Bhoja will not refute us if we equate his Sāhitya with Alamkāra. For, to Bhoja, Gunas, figures and Rasas are all Alamkāra. Similar is the case with Kuntaka's Sāhitya. Though Kuntaka describes Sāhitya in

his own way, it can be contended that his Sāhitya also is a kind of Vakratā ; and Vakratā, we have already pointed out, is Alamkāra. In Poetry, Kuntaka says, there are, to begin with, three factors—Śabdārtha, Sāhitya and Vakratā. Sāhitya can be merged in Vakratā and finally only two categories remain, Kāvya which is Alamkārya and Alamkāra which is Vakratā. In I. 17, which defines Sāhitya, Kuntaka gives it as कवि अवस्थितिः and in the Vṛtti as सा कचिदेव वाक्यविन्याससंपन् साहित्यव्यपदेशभाग् भवति ।” p. 27.

Thus there are many points of similarity between Bhoja and Kuntaka, two great writers of the post-Ānanda period, who accepted Dhvani and Rasa, with all their supremacy, but took up the old concept of Alamkāra and Vakrokti and elaborated systems out of them. But there is a good deal of difference also between the two writers. In the concluding part of chapter vi while dealing with Vākyaṛtha, and in the middle of chapter xi while beginning the treatment of Prabandhas, Bhoja considers the significance of the names of works like *Jānaki-harana*, *Kumāra-sambhava*, etc. In the former context at least, there is some amount of literary treatment of these names as giving to us the idea of the poem, the Vākyaṛtha. But in the latter context i.e., in chapter xi, Bhoja goes into these names as a grammarian enquiring what Samāsa is involved in them. Compared with these two treatments of names of works, Kuntaka's Prabandhavakratā referring to the significant and beautiful titling of a composition, exhibits greater literary value.

आस्ता वस्तुषु वेदगुणं काव्ये कामपि वक्रताम् ।

प्रधानसंविधानादूक्तताप्रापि दुर्यते कविः ॥ V. J. IV. 24

See also Vṛtti on p. 243. V J

In the same manner Kuntaka's treatment of Sāhitya is very much superior to that of Bhoja. Kuntaka relegates the question of Pada, Vākya, Artha, Tātparya etc., to an alien sphere and considers in his work Sāhitya from a purely poetic standpoint. Again, Bhoja has devoted chapters to a consideration of Śabda and Artha and his treatment of these two is purely grammatical. Compared to it Kuntaka's treatment of Śabda and Artha in the definition—*Śabdārthau sahitaū kāvyam*—contains very beautiful ideas of great literary value, V J. I 8-9. Pp. 14-22, Śabdārtha pāramārthya

To return to Bhoja and Vakrokti, the only Sūtra-like verse of Bhoja on Vakrokti as a 'definition' of Poetry is the above-referred to verse

यदवयव वच शब्दे लोके च वच एव तत् ।

वक्तुं यदर्थवाचादौ तस्य काव्यमिति स्मृतिः ॥

What exactly Bhoja comprehended under the 'etc' in the word 'Artha-vādaḍau' is not known. Arthavāda, Bhoja defines elsewhere in the midst of the several Vākya-dharmas, as praise or abuse and turning the idea to suit

either. Anyway, an Arthavāda is an exaggeration this way or that, an Atisayokti.¹

“स्तुतिनिन्दार्थमतिशयोक्तिरर्थवादः । तद्यथा—मनोजवोऽथ, विश्वव्यापिनी सृष्णेति । यथा च स्तुतौ—

कवीनां मानसं दैमि तरन्ति प्रतिभाभिः ।

यत्र हंसवयासीव भुवनानि चतुर्दश ॥

यथा वा निन्दायाम्—

येषां प्राणिवधः क्रीडा नर्म मर्मच्छिदो गिरः ।

पराशवादः कर्तव्यं ते मृत्योरेषां मृत्यव ॥

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This kind of approach to Poetry seems to correspond to what Rājasekhara records as Yāyāvāriya's opinion that in Poetry things are not what they are, but what they are to the mind of the poet or of the poet's characters—Pratibhāsa nibandhanam (pp 44-45 *KM*) and as the opinion of his own wife, Avantisundarī, who says, “there is no constant nature of things, so far as Poetry is concerned, for, the poet's artistic mind and the poet's turns of expressions conceive of things in all sorts of ways” The scientific nature of a thing which is the fact does not matter for the poet, he makes things good or bad by his conception and expression, he praises the moon and calls it the ‘noctar-rayed’, and if he has to say against it, he calls it ‘doṣā-kara.’

“‘विदग्धभणतिभट्टिगनिवेशं वस्तुनो ह्य न नियतस्वभावम्’ इति भवन्ति सुन्दरी । तदाह—

‘वस्तुस्वभावोऽथ कथेरतन्त्र. गुणागुणयुक्तिवशेन वाच्ये ।

स्तुतिवप्रात्यमृताशुनिन्दु निन्दस्तु दोषावयमाह धूर्तः ॥’ P. 46. *KM*.

This can also be compared to what Yāyāvāriya says on p 25 that in Poetry there is no question of things being true or untrue, Satya and Asatya. It is all one Arthavāda

“नास्त्य नाम किञ्चन काव्ये वस्तु स्तुत्यर्थवादः ।

स न वरं कविकर्मणि धुतौ च शब्दे च लोके च ॥”

This verse throws some light on Bhoja's brief utterance on Vakratā, Kāvya and Arthavāda. Even in Veda, Śāstra and Loka, cases of Arthavāda are cases of Poetry. By the *etc*—*Adi*—in the statement ‘Vakram yad arthavādādānu’, Professor S Kuppaswara Sastry suggests that Bhoja may mean Mantra, the Stotras and descriptive Rks, since they form Poetry. But the word *Adi* seems to me unnecessary and Arthavāda, by itself, seems to give some kind of definition of Poetry. In Arthavāda, we cast away the face-sense; and so also in Poetry. We take the intention or the real sense which is either Stuti (Praise) or Nindā (Condemnation). In Poetry also, there are

1. Cf. Bhāmaha's idea that all poetic expression involves Atisayokti. Bhāmaha II, 85, Daṇḍin II, 220, Ānanda III Pp. 207-8

only two facts—heightening of objects and lowering them, Utkarṣa and Aparṣa, according to the context or the theme, Artha and Rasa Says Mahima Bhaṭṭa also :

विना उत्कर्षापकर्षाभ्यां स्वदन्तेऽर्था न जातुचिन्त ।

तदर्थमेव कवयोऽलङ्कारान् पयुषासते ॥ V. V. p. 53. T. S. S.

Ratneśvara, commentator on Bhoja's *S. K. Ā.*, as has been already proved, is acquainted with Bhoja's *Sr Pra* well. He explains somewhat Bhoja's notion of Vakratā. He quotes this Anuṣṭubh kārīkā of Bhoja on Vakratā, namely, *Yad avakram* etc., in his commentary on the *S. K. Ā.* Bhoja has a 'flaw' among his Doṣas called Arītimat which is the reverse of the nine Guṇas, Śleṣa, etc. One kind of this Arītimat is the reverse of the Guṇa of Audārya—Audārya viparyaya—which Bhoja describes as *Analanīkārā*

“यस्तु रीतेरनिर्वाहाद् भौदार्यस्य विपर्ययः ।

वाक्य तदनलङ्कारमलङ्कारविदो विदुः ॥

Vṛtti .

तदिदमनुष्ठुप्तार्थत्वाद् अनुच्छेदविशेषणमनुदात्त निरलङ्कारमाचक्षते सोऽयमौदार्यविपर्ययः—।”

S. K. Ā I. p 30.

Here, in the word *Analanīkārā*, the name *Alaṅkāra* is used to mean the common, minimum, or prime requisite of beauty necessary for making any utterance poetic. Bhoja uses the word in the very general sense in which he uses it when he classifies it into *Svabhāvokti*, *Vakrokti* and *Rasokti*. A similar instance of Bhoja's use of the word *Alaṅkāra* in this wider sense is Bhoja's *Vākyārtha* Doṣa called *Niralāṅkāra*. Under this Doṣa also, Bhoja emphasises the same point. Any expression to be poetic must have 'Alaṅkāra', otherwise it is bald. Ratneśvara, while commenting on the *Audārya viparyaya*, explains this point. He says that without *Vakratā* there is no possibility of Poetry. Thus run his comments .

“यस्तु रीतेरिति । काव्यरूपताप्रयोजकं शब्दार्थयोः चक्रता उदारता । न हि चक्रता-मन्तरेण काव्यपद्वीप्राप्तिः । तदाह—

‘यस्तु (द) वक् वचः शब्दे लोके च वच एव तत् ।

वक्के यदुपरागादौ तत्र वाक्यमिति धुनिः ॥’ (*Sr Pra.*)

तदेतदलङ्कारमाम्यस्याभावे निरलङ्कारता भवतीत्याह—अनलङ्कारमिति ।...प्रत्योराहारणे द्वयोः (शब्दार्थयोः) अवयवं स्फुटयति ।” P. 30 S. K. Ā

Ratneśvara has here quoted the verse of Bhoja on *Vakratva*, 'Yad avakram etc.' given by him twice in his *Sr Pra*. The context in which Ratneśvara quotes it and the purpose for which he quotes it make the meaning of the verse pretty plain. Ratneśvara says that *Alaṅkāra* signifies the prime essential element of beauty and is synonymous with *Vakratva* which is the condition that makes for Poetry—*Kāvya rūpatā prayojaka*, and it is to supplement this that Ratneśvara quotes the *Kārīkā* of Bhoja on *Vakratā* from his *Sr. Pra.*

The Kārikā as quoted by Ratneśvara, reads in the first line शतु वक्रम् for यद्वक्रम् and is a clear mistake. In the last quarter there is an insignificant change: तत्र for तस्य and श्रुति for स्मृति. But a really noteworthy change is in the third quarter which substitutes the word 'Anurāgādaṁ' for 'Artha-vādādaṁ'. Perhaps both mean the same thing. Anurāga means love and consequently praise and by 'Ādi' is meant Dveṣa or dislike and consequently abuse. Thus 'Anurāgādaṁ' also we may take as meaning Stuti and Nindā.¹

Under the Vākyaṛtha doṣa called Niralamkāra, Ratneśvara explains Bhoja in the following manner. Without Vakratā, there can be no Alamkāra, hence no Kāvya. Such Vakratā is the product of the poet's genius and is delectable to the Sahṛdayas. Even Svabhāvokti has got this Vakratā; hence it is that Svabhāvokti also is an Alamkāra. But there are bald utterances like 'गोरपत्र्य बलीवर्द' which do not come under Svabhāvokti or Jāti, being devoid of Vakratā or Alamkāra. Such cases of 'baldness' form the Doṣa called Niralamkāra.

“वक्रताव्यतिरेकेऽलङ्कारसामान्यमेव न स्यादिति निरलङ्कारमित्युक्तम् । × × ×

ततो जात्यलङ्कारेण वक्रत्वमाश्लिष्यते । × × × स्वहृत् समन्तारेकविप्रतिभामात्रप्रकाशनीय रूप तदेव अलङ्काररूपाभिधेयते । × × ×

कथं तर्हि वक्रताभायरूपदीर्घपुच्छ इत्यादि शब्ददोषाद् भिद्यते × × × × गद्यानामेव वक्रताव्यतिरेकेण अपवादः इति शब्ददोषणम्, इदं तु न तथा । किन्तु उक्तमेव स्वरूपं न वक्रम् इति वाक्यार्थ एव दुष्टः ।” P 38 S. K. A Vyā

The previous instance of Audārya viparyaya or Analamkāra emphasises śabda vakratā as essential and thus Vākyaṛtha doṣa of Niralamkāra, Artha vakratā.

Earlier also, while commenting on the opening part of the flaw Arīmat, Ratneśvara has some introductory remarks where he points out that the nine Gunas, Śleṣa etc., secure the requisite Vakratā without which an expression cannot be called Poetry.

“एतद् (श्लेषादिनवगुण) योगाद् वक्ररूपताम् आगत्य कव्यव्यपदेश लभते ।” P. 24

Both Bhoja and Ratneśvara follow Vāmana on the difference between Guṇas and Alamkāras. In the larger sense of the term Alamkāra as Saundarya or Kāvya-śobhākara-dharma, Guṇa also is Alamkāra. But Guṇa is a necessity, Nitya, and Alamkāra or figure like Upamā is only optional, Anitya. In the absence of the former, there is no Kāvya; the latter is only to add additional grace. Thus the basic beauty or Vakratā is due to the Guṇas. This Vakratā increases by addition of Alamkāras like Upamā. Hence it is, by the way, the reason why Vakrokti and Alamkāra though they mean Guṇa also, mean, par excellence, figures like Upamā which add the more easily perceptible Vakratva.

1. There is also the third state of Mādhyasthya which means neither Praise nor Abuse. See Pālyakīrti's view on p. 46 Rājasekhara's K. M.

Under the Śabda-guṇa Samādhi, Ratneśvara explains Vakratā as underlying Samādhi.

“सम्यग्वाधानं आरोपणं समाधिः । सम्यक्च च वक्रता, लोकातिगत्वम्—।” P. 54.

Under the Artha-guṇa, Śleṣa, Ratneśvara takes Vāmana's Kauṭīlya as Vakratā.

“—तत्रैव कौटिल्यं लोकातिगमिनी वक्रता । अवक्रयोः अव्यययोः वचनमात्रत्वात् ।”

P. 63.

The second sentence is a paraphrase of Bhoja's dictum that Kāvya and Vacas are Vakra and Avakra.

Again under the Guṇa, Samatā of Artha, Ratneśvara remarks that Vakratā is absolutely essential.

“वक्रता चात्र विरोधमृद्वनीयम् ’ अन्यथा भुक्त्वा प्रवर्तनीयत. को विरोधः स्यात् । ” P. 64.

On the Vaiśeṣika-guṇa of Analamkāra, he says :

“भुङ्क्तेन वक्रभावेन सत्यमयं नान् । ” P. 109.

Under the Vaiśeṣika-Guṇa, Niralamkāra, Ratneśvara straightly puts Vakratva as Alamkāra.

“—यत्रत्यं च अलङ्कार इति । × × सामान्येन वक्रता प्रमाण एव । ” P. 109.

The Vakrokti-alamkāra.

Side by side with this larger concept of Vakrokti, which meant poetic speech and Alamkāra in general, there must have been a kind of poetic figure of this name involving clever dialogue turning on ordinary and word-split (Bhaṅga-śleṣa) puns. We do not meet with Vakrokti as a special figure in Bhāmaha and Daṇḍin, both of whom use the word as a common name for Alamkāra in general. But, when Daṇḍin says that in Vakrokti in general, Śleṣa adds charm, he seems to minimise the scope of Vakrokti; for it is not all kinds of Vakrokti that involve Śleṣa. But much cannot be made out of this remark of Daṇḍin, who simply says that Śleṣa is an element which can beautify many other Alamkāras. In theoretical writings, it is only when we come to Rudraṭa that we find the first writer who gives the smaller Vakrokti. Rudraṭa never speaks of Vakrokti as a name of Alamkāra in general. He gives a Śabdālamkāra called Vakrokti, which is a dialogue involving intonation cleverly employed to change the meaning and another variety of the same which employs word-split pun (II 14-17). The variety employing Kāku soon ceased to be considered as an instance of Vakrokti and Rājaśekhara criticises it in his *Kārya-mimāṃsā*. In Ananda's time, we have poet Ratnākara writing his minor poem *Vakrokti-pañcāśikā*, which contains Vakrokti involving Bhaṅga-Śleṣa, one of the two varieties of Rudraṭa. Maṃmaṭa accepted Rudraṭa completely and gives both the Bhaṅga-Śleṣa and Kāku Vakrokti in the Śabdālamkāra section. Hemacandra, following Rājaśekhara, refuses to accept Kāku as a variety of Vakrokti. as follower of Ananda, he places Kāku

under Guṇibhūta-vyangya and accepts only Bhaṅgaśleṣa-vakrokti as a śabdālamkāra. Mammāṭa has added Abhaṅgaśleṣa also to what Rudraṭa gave and, on this point, Hemacandra follows Mammāṭa. Ruyyaka accepts (p 175) Mammāṭa's position and gives both śleṣa and Kāku Vakroktis, though he takes them over to the Arthālamkāra section. Ruyyaka decides the future for this Vakrokti; Viḍyānātha follows him (p 296 Bāla, Edn) and so also Appayya Dīkṣita. Viṣvanātha however chooses to follow Mammāṭa completely in retaining Vakrokti as a śabdālamkāra.

Thus, after the time of Rudraṭa, the word Vakrokti was signifying both the particular poetic figure of Śabda or of Artha, and the general concept of Alamkāra as such. It is likely that, as a name for that kind of dialogue in which one outwits another by word-split puns, the history of the word goes far back into those days of Poetics of which we have no work left to us. It is very intelligible how this kind of speech came to be called Vakra-ukti, crooked speech. How by Bhāmaha's time the name Vakrokti came to mean Alamkāra in general, so much, that we do not see any trace of the particular figure going by that name, is not known. But it cannot be settled whether Śabdālamkāra Bhaṅgaśleṣa Vakrokti expanded into the larger Vakrokti or the larger Vakrokti of Bhāmaha and Daṇḍin sank to the level of the mere Śabdālamkāra of that name in Rudraṭa. In the *Dhvanyāloka* of Ananda, Vakrokti as meaning the larger common name of Alamkāra, is met with in Ud II. Ruyyaka says that the word means both

“वक्रोक्तिश्चद्वयं अलङ्कारमामान्यवचनोऽपि इह अलङ्कारविशेषे स्मृतः।” P. 177

and Viḍyānātha also says regarding the Vakrokti-arthālamkāra.

‘उक्तिवन्नद्वये कथयित्तुमशक्यं एवविषय्यणामावात् सर्वालङ्कारेभ्यो भिद्यते।’ P. 296

In Bhoja, we meet with this smaller Vakrokti meaning a particular poetic figure also, alongside of the larger concept of that name. Bhoja, in common with Mammāṭa, follows Rudraṭa in accepting Rudraṭa's Vakrokti as given by him as a śabdālamkāra. But Bhoja makes it a sub-variety of a new class of śabdālamkāra constituted by himself. All instances of Vakrokti, as seen in Alamkāra texts and in such examples of it as the *Vakrokti-pañcāśkā* are dialogues and this element of dialogue is taken and made a major type of śabdālamkāra called Vākovākya by Bhoja.

उक्तिप्रत्युक्तिमद् वचनं वाकोवाच्यं विदुर्वृषा । II 143 p 252 S K Ā

One of the six varieties of this dialogue and repartee called Vākovākya is Vakrokti. Bhoja accepts only the śleṣa variety of Vakrokti of Rudraṭa. The Kāku variety he has separated, Kāku by itself is brought under another śabdālamkāra called Paṭhiti by Bhoja, which is more intelligible (P 164, S K Ā). śleṣa-vakrokti is divided by Bhoja into two kinds—Nirvyūḍha and Anirvyūḍha. The former is sustained Vakrokti running to the end of the verse; the latter is not so sustained. Bhoja cites Rudraṭa's illustration for śleṣa-vakrokti for his Nirvyūḍha variety S K Ā, P 253.

Thus in Bhoja's work *Vakrokti* means :—

(1) *Alamkāra*, *Vakratā*, the characteristic poetic expression in general: the very definition of *Kāvya*

(2) One variety of no. 1. That is, the *Alamkāras* beginning with *Upamā*. The two other varieties are *Svabhāvokti* and *Rasokti*. These three comprehend the whole realm of poetic expression.

and (3) One of the varieties of the *Śabdālamkāra* called *Vākovākya*.

Vakrokti and the Lakṣaṇā vṛtti

In the history of *Vakrokti*, *Vāmana* holds a striking position, standing somewhat aloof with a singular opinion. *Vāmana* is the first writer in whose work we meet with the term *Vakrokti* with the restricted sense, as the name of a particular figure of *Artha*. *Vāmana* holds a position altogether different from that of *Rudraṭa* who, though he also gives *Vakrokti* only as the name of a particular figure, gives it as a *Śabdālamkāra*. *Vāmana* gives it as *Arthālamkāra*, involving similarity, *Upamā*, an *Arthālamkāra* which is the same as *Danḍin's* *Samādhi-guna*, being based on the transference of attributes of one to another on the basis of similarity. सादृशादक्षणा यमोक्तिः । IV. iii. 8. *Vāmana* definitely says that it is only *Lakṣaṇā* based on *Sādṛśya*, similarity, that is *Vakrokti* and not those *Lakṣaṇās* based on *Sāmīpya* etc.

“बहुनि हि निबन्धनानि लक्षणादाम् ; तत्र सादृशादक्षणा यमोक्तिरिति । × × असादृशनिबन्धनानि लक्षणा न यमोक्तिः ।” Pp 130-1 *R. A Sū and Vy*

But writers who want to bring all cases of beautiful poetic expression under *Vakrokti* will have to say naturally that not only *Sādṛśya lakṣaṇā* but other cases of *lakṣaṇā* also form *Vakrokti*. If even non-*lakṣaṇā* expressions, *Abhidhātmā* *dīhvani* for instance, have also to be brought under some kind of *Vakrokti*, it goes without saying that non-*sādṛśya-lakṣaṇās* also are *Vakrokti*.

In Bhoja's *Sy. Pra*, there is a significant verse quoted by Bhoja on *Lakṣaṇā* in the beginning of chapter VII, which treats of *Abhidhā*, *Lakṣaṇā* and *Gauṇī vṛttis*. While defining *Lakṣaṇā*, Bhoja says

तदुक्तम्—

‘अभिधेयानिनामूतप्रतीतिरसंशयोच्यते ।

मेधा विदग्धमोक्षोन्नीविन वृत्तिरिव्यते ॥’

Sy Pra. Mad. Ms Vol I, p 420

For those writers who recognise beyond *Abhidhā* only one *Vṛtti*, namely, *Lakṣaṇā* and bring under it all the ideas appearing in the train of *Abhidhā*, and for those writers who hold all aspects of strikingness in poetic expression as *Vakrokti*, this verse in Bhoja is fully acceptable. It gives *Lakṣaṇā* as the very life of the poet's *Vakrokti*. Bhoja simply gives the verse and makes no comment, he does not utilise it or expand it elsewhere in his work.

As in the case of his other verse on Vakrokti, *Yad avakram*, etc., he leaves us with a meagre Anuṣṭubh. What kind of Lakṣaṇā, whether it is that based on Sādrśya only or all kinds of Lakṣaṇā is meant in this verse, is not easy to decide. Perhaps Bhoja means by this Vakrokti, here, not Vāmana's Vakrokti based on Sādrśya lakṣaṇā but the larger concept of Vakrokti which occurs so much in his work; and perhaps Bhoja says here that of all kinds of Vakrokti, i.e., Alarṅkāra in general, Lakṣaṇā is generally a life-giving element, even as Daṇḍin said that Śleṣa generally adds beauty to all kinds of Vakrokti. At the end of his definition and illustration of all the sub-varieties of the two kinds of Lakṣaṇā, named Lakṣaṇā and Lakṣita lakṣaṇā, Bhoja says that all kinds of Lakṣaṇā are found amply in poets' expressions. Bhoja gives many fine verses in illustration (Vol II pp 14-18), many of which are found given in the *Dhvanyāloka* as illustrations for Lakṣaṇāmūla-dhvani. Surely, of all these, Sādrśya lakṣaṇā is the greatest but we can take that, in the above-given verse, Bhoja does not mean a re-statement of Vāmana's Vakrokti based on Sādrśya lakṣaṇā, but seems to mean that Lakṣaṇās of all kinds are found to lie at the root of all kinds of Vakrokti as a fecund principle.¹

Under his Śabdālarṅkāra called Śayyā, Bhoja gives a variety called 'miscellaneous'—Prakīrṇa Ghaṭaṇā, *S K Ā* pp 159-164. Bhoja here speaks of the presence in poets' expressions of the śabda vṛtti of Mukhyā, Gaunī and Lakṣaṇā. While commenting on this, Ratneśvara quotes (p 162) the above-discussed verse on Lakṣaṇā and Vakrokti. And he also seems to con-

1 The above-discussed Anuṣṭubh in Bhoja on Lakṣaṇā and Vakrokti is introduced by Bhoja with the words तदुक्तम्. We do not know who its author is. Most likely Bhoja himself is its author. The first line 'अभिधेयाविनाभूतप्रतीतिर्लक्षणेच्यते' is not Bhoja's. It is Kumārila's definition of Lakṣaṇā. On p 242, Vol II, in a discussion on Gaunī vṛtti and Upacāra, Bhoja quotes it, as also the definition of Gaunī vṛtti with the mention of the name of their author, Bhaṭṭa, i.e., Kumārila. It is likely, Bhoja took the first line defining Lakṣaṇā from Kumārila and added to it the second line giving Lakṣaṇā as the life of Vakrokti. We need not doubt Bhoja's authorship of the second line and of the idea of Lakṣaṇā as the life of Vakrokti, just because of the words तदुक्तम् introducing the verse. Elsewhere Bhoja quotes his own verses with these words तदुक्तम्. It must be noted that accidentally we meet with in this verse the combination of the words *Vakrokti jivitam*, which gives the name of Kuntaka's work!

Sāradātanaya who summarises Bhoja's text on Sāhitya, has this verse on Lakṣaṇā and Vakrokti in his *Bhā Pra* on page 145.

अभिधेयाविनाभूतप्रतीतिर्लक्षणेच्यते । सैषा विदग्धवक्रोक्तिर्जीवित इतिरिच्यते ॥
ब्रूयन्ति मया इत्यादौ सा वृत्तिरवगम्यते । लक्ष्यमाणसुखैर्गोपाद वृत्तेरिष्टा तु गौणता ॥

Sāradātanaya illustrates the Lakṣaṇā here by the expression "क्रोशन्ति मया" and thus shows that Bhoja means in that verse all kinds of Lakṣaṇā. Bahurūpa-miśra, who borrows largely from the *Śr Pra* and the *Bhā Pra*, reproduces the above from Sāradātanaya (p 74, *Mad Ms R. 4188*). He also quotes the verse of Bhoja on Lakṣaṇā as the life of Vidagdha-Vakrokti.

sider the Lakṣaṇā meant here as the Jīvita of Vakrokti, as not merely the one based on Sādrśya but Lakṣaṇā of all kinds

“—लक्षणा । तदुक्तिम्—

‘अभिधेयविनाभूतप्रतीतिर्लक्षणीच्यते ।

सैषा विदग्धवक्रोक्तिजीविनं वृत्तिरिष्यते ॥’

सा द्विधा—शुद्धा, लक्षितलक्षणा च ।”

Ratneśvara summarises here a part of the Śr Pra text on Lakṣaṇā (from Vol. II), giving the same illustrations as given by Bhoja.

That the Lakṣaṇā in this verse described as the life of Vakrokti means all kinds of Lakṣaṇā and that Vakrokti consequently does not mean what it meant to Vāmana but means various kinds of poetic expression, is also proved by Ratneśvara's comments on Bhoja's Vaiśeṣika guṇa of the Paruṣa doṣa. *S. K. A. I.* 145, p. 114 Bhoja says that Paruṣa doṣa becomes a Guṇa in Vi-ruddha-lakṣaṇā. Commenting on this, Ratneśvara quotes the above-discussed verse of Bhoja on Lakṣaṇā and Vakrokti (in a corrupt form), *S. K. A.* p. 114

CHAPTER XI

BHOJA AND SVABHĀVOKTI*

Bhoja's treatment of Svabhāvokti has something new to give us. Firstly, on the nature of this Alamkāra, some valuable information is gained even from his *S. K. A.* Secondly, an original view and a new definition of Svabhāvokti, and a systematic working out of Daṇḍin's view of Svabhāva and Vakra Uktis are available in Bhoja's *Śr. Pra.*

Bhoja describes Svabhāvokti thus in his *S. K. A.*

नानावस्थानु जायन्ते यानि रूपाणि वस्तुन ।
स्वेभ्यस्त्वेभ्यो निवर्गेभ्यस्तानि जातिं प्रचक्षते ॥

अर्थव्यक्तेरिय भेदमियता प्रतिपद्यते ।

जायमानत्रि(नि)य वक्ति ह्य सा सार्वकालिन्म ॥ III 4-5

(The text of *S. K. A.*, N S Edn., reads here wrongly जायमानप्रियं वक्ति रूपम् but जायमानप्रिय वक्ति रूपम् is preserved in a quotation of this verse by Bhaṭṭa Gopāla in his commentary on the *Kāvyā Prakāśa* T S S., p 187, part II). In the first verse, Bhoja defines his first Arthālamkāra called Jāti. Jāti is another name for Svabhāvokti. 'Jāti' might originally have referred to "Class attribute" which figures in a Svabhāvokti. The name Svabhāva-Ukti or Svabhāva-Ākhyāna emphasises the essential nature of the figure called 'Natural Description'. Bhoja's definition gives a new interpretation to the name 'Jāti'. Bhoja says that 'Jāti' means the exact opposite of the logical concept of class-attributes. It means those aspects of things that result from particular conditions, but aspects related to the essential nature of the things. There are two ideas in this definition of Svabhāvokti of Bhoja: one, attributes which are due to the changes consequent on particular moods or conditions—नानावस्थानु जायन्ते यानि रूपाणि—and two, these attributes must be of the very nature of the thing—स्वेभ्यस्त्वेभ्यो निवर्गेभ्यः । We shall first examine the second condition, namely, that the attributes shall be such as are born of the very nature of the things. It rules out all cases of conceits and superimposed ideas—Āropita. This is the most essential condition; for it is the chief and direct meaning of the word 'Svabhāva' in Svabhāvokti. The action or qualities described must pertain to them as theirs. Maṃmāṭa emphasises this by the word 'Sva' in his definition—

स्वभावोक्तिस्तु हिमादे स्वक्रियारूपवर्णनम् । स्वयोस्तदेवाश्रययो । ह्य, वर्ण, मस्तान च ।"
Attribution or superimposition—अयम्बन्धे सम्बन्धोक्ति and आरोप, which

* Vide also the sections in this Thesis on Ukti, Alamkāra and Vakrokti, and my paper on Svabhāvokti in the *Indian Culture*, Vol V, pp 147-165

result in Atīyavokti and Rūpaka, are prohibited. Commenting on the above-given definition of Mammata, Vidyācakra-vartin says :

“स्वभावान् क्रियास्वरूपो. अन्तर्गोचिन्तव्यम् । अतः स्वभावोक्तिरिति वचनार्थः ।”

p 336 T. S. S.

If something is added by way of comparison or contrast, we have no Svabhāvokti but we land on some Alamkāra based on Aupamya or Virodha. External ideas, our ideas of an object, or reflections on seeing an object,—these again are out of the scope of Svabhāvokti. Ratneśvara clearly explains this as the import of the words स्वभ्यः स्वभ्यो निवर्त्यः in Bhoja's definition. Giving an instance of a poet's reflection, he says :—

“इत्यादायां जातिव्यं स्यात्, अत्र आह—स्वभ्यः स्वभ्य इति । स्वभावमृत्तानि इत्यर्थः ।” p 266

Thus the main characteristic of the 'Natural Description' is that it is purely a Svabhāva varṇanā, that the 'Rūpa' described in it shall be 'Svīya' and 'Naisargika'.

In the first qualification, Bhoja makes out some new significance for the word 'Jāyante' from which 'Jāti' is derived. His new meaning of Jāti here restricts the scope of Svabhāvokti. Bhoja emphasises the word 'Jāyante'—'produced in certain circumstances'. As for instance, a horse may be described as sleeping in standing posture in accordance with its nature. The pose, the attitude etc., in the state of its sleep constitute the 'Jāta-rūpa' of the Avasthā of sleep.

Why is it that Bhoja stresses this point that the attributes described in Svabhāvokti shall be those which characterise a mood or state of a thing? His source and greatest Ācārya, Daṇḍin, has nothing like this in his work : Daṇḍin simply says “नानास्य दृश्यता रूपम्”—appearances of things as they exist in their various states and actions. And things can never be separately noticed, apart from their states and actions. It is not possible to find a moment when a thing will not be in some Avasthā and if we must really make any distinction of the nature of things into that which is permanent and basic and that which pertains to the moments, we can justify that distinction as of only relative truth.

Bhoja brings in his new emphasis on 'Jāyante' because he has to accommodate in his system Vāmana's Arthavyakti Guṇa, side by side with the Svabhāvokti Alamkāra. This is not the first or only case where, Bhoja following every body and borrowing from everywhere, with a hundred hands, has to artificially scheme out certain ways of adjusting all that he has gathered. The second verse in the definition of Svabhāvokti quoted above explains Bhoja more clearly. In it, Bhoja points out that Svabhāvokti Alamkāra is different from the Guṇa called Arthavyakti. It is necessary here to note what Bhoja means by Arthavyakti, what that Guṇa means really, apart from Bhoja's idea of it, how it is related to Svabhāvokti in particular and poetic expression in general, and such other matters.

In Daṇḍin, Arthavyakti is a Guṇa related to the other Guṇa of Prasāda. It has nothing in its nature which overlaps with that of the Alamkāra Svabhāvokti. Vāmana's Śabda Guṇa of this name is identical with Daṇḍin's Arthavyakti and so also is Bhoja's. But Vāmana has an Artha guṇa also of this name and that also Bhoja borrows. Vāmana defines his Artha guṇa Arthavyakti thus :

वस्तु-स्वरूपसुन्दरम् अर्थव्यक्ति । III 2. 13

वस्तुता भावना स्वभावस्य सुन्दरं यत्, अगौ अर्थव्यक्तिः ॥

Bhoja gives the first verse given by Vāmana for illustration for his Arthavyakti guṇa of Artha and adds this definition of his own

“अर्थव्यक्तिः स्वरूपस्य साक्षात्प्रधानमुच्यते ।”

“अत्र वस्तुस्वरूपस्य साक्षादिव प्रतीयमानत्वेन यत् स्वरूपप्रधानमसावर्थव्यक्तिः ।”

S. K. A. I p 65 This 'vivid portrayal of an object's appearance'—स्वरूपसाक्षात्प्रधान—is what constitutes the essential mark of Svabhāvokti. This phrase, 'साक्षात्प्रधान' stands for Vāmana's 'सुन्दर' and is borrowed by Bhoja from Daṇḍin's definition of Svabhāvokti Alamkāra.

नानावर्णं पदार्थानां रूपं साक्षात् निवृण्वती ।

The idea that a 'Natural Description' is poetic or constitutes Alamkāra only when it is powerful, effective, and vivid is emphasised by every writer. Bāna says 'जातिप्रामाण्यं'. A description of the nature of an object must not be bald and stale. Bhāmaha includes Svabhāvokti also in Vakrokti because of this very strikingness, and natural description devoid of this vivid portrayal is dismissed by him as Vārtā having no Vakrokti or strikingness in it.

गतोऽस्मत्पतेर्भोजीन्दुः यान्ति वान्नाय पक्षिणः ।

इत्येवमादि किं कथ्यम् ? वार्तामेवा प्रचक्षते ॥ II 87 K A

Close upon denying Alamkāratā to Hetu, Sūkṣma, and Leśa, Bhāmaha gives the above-given instance and says Is this Kāvya? It is but ordinary speech, or mere news. Daṇḍin emphasised that Svabhāvokti must have life and must give us a vivid picture which will conjure up the object before our mind's eye. He stressed the idea in the single word 'Sākṣāt'—‘हयं साक्षाद् निवृण्वती’—on which Tarunavācaspati says. साक्षाद् निवृण्वती प्रत्यक्षमिव दर्शयन्ती.¹ Rudraṭa qualifies the general class of Vāstava Alamkāras to which Jāti belongs by the attribute 'Puṣṭārtha'. This emphasises the need for the Jāti to be vivid

1 The *Hṛdayaṅgamā* interprets 'Sākṣāt' as 'Avyāyena' and it is significant in another way. It emphasises the other essential nature of Svabhāvokti that it must be the natural appearance and not the attributed, super-imposed, or conceived form of a thing. This is the idea emphasised by Bhoja in the words—स्वेभ्यः स्वेभ्यो निसर्गेभ्य and by Maṇḍana, by the word 'Sva' in the definition स्वक्रियारूप etc. Rudraṭa emphasises the same by the qualifications अविपरीत, निरुपम, अननिरुपम and अश्लेष to his Vāstava. K A VII 10. In VII 30 Rudraṭa says the same thing again in the words 'तत्त्वयन्म अनन्यथा जाति ।’

It is this quality that is born of Arthavyakti. Arthavyakti, though it pertains to all descriptions of the poet in general,¹ is pre-eminently the life of Svabhāvokti. Svabhāvokti without Arthavyakti, without 'Vastu-svabhāva-sphuṭatva' in Vāmana's words, is insipid Vārtā, is Grāmya, is Apuṣṭa. Thus there is little contradiction between the Gūṇa of Arthavyakti and the Alamkāra of Svabhāvokti.

To Vāmana, the recognition of Arthavyakti Gūṇa removes the need for Svabhāvokti Alamkāra. So it is that while refuting Vāmana's Artha Gūṇa of Arthavyakti, Hemacandra says that it is nothing but Svabhāvokti Alamkāra "अपि च जानिनाममलङ्कारः इति ।" p. 199. Bhaṭṭa Gopāla also says :

यामनमर्थादया तर्पण्यक्या स्वभाविकवचनैः । p. 187. T. S. S. K. *Pra. Vyā.*
In either case, whether Bhoja follows Vāmana closely and casts off Svabhāvokti having accepted the Arthagūṇa of Arthavyakti, or accepting both, understands that the two do not collide but that one is the Gūṇa of the other which is an Alamkāra—in either case, Bhoja will have no occasion to give a distinction between Arthavyakti and Svabhāvokti. Feeling that there will be no need for Svabhāvokti when Arthavyakti has been recognised, Bhoja hastens to point out that the two differ. Arthavyakti refers to cases of portrayal of the essential, never-changing, and permanent nature of a thing, but Svabhāvokti describes only such temporary nature as is born of a particular mood or state—नानावस्थायु जायन्ते यानि रूपाणि ।

अर्थम्यक्तयि भेदमिव ता प्रतिपद्यते ।

जायमानम् इयं वक्ति रूपं या सार्वकालियम् ॥

Svabhāvokti is जायमानरूपवर्णनं while Arthavyakti is सार्वकालिकरूपवर्णनं. This is unnecessary narrowing down of the scope of both Svabhāvokti and Arthavyakti. The former refers to description of the unherent permanent nature as well as the effects of particular states and the latter refers to the clear, vivid, and powerful portrayal of the same picture. Bhoja's position regarding these two resembles that of writers who dragged down the large concept of Bhāvika of Bhāmaha and Daṇḍin, a Prabandha Gūṇa, made it a mere Vākyaalamkāra and then felt that it collided with Svabhāvokti and consequently distinguished with great ingenuity Bhāvika and Svabhāvokti. (See Ruṣyaka and Viśvanātha)²

Bhoja's separation of the scope of Arthavyakti and Svabhāvokti is thus stated by his commentator, Ratnāvara.

"यन्तुल्यवर्णनार्ता (यं) व्यक्ति. अर्थेणैषु रूपाः । तम् सार्वकालिकं रूपं उपजननादान्नगालभ्यापकं स्वर्थः । अत्र तु (जायन्तुल्यवर्णने) जायमानं जायन्तुल्यनिमित्तं समग्र-धातुप्रमयं व्यभिचरितं स्वर्थः ।" p. 266.

1 See Mammata, *K. Pra.* T. S. S. II Pp. 186-187, where this Artha gūṇa Arthavyakti of Vāmana is included by Mammata in Svabhāvokti.

So also Hemacandra, see *K.A.* com. p. 199

2 I have gone into this subject in detail in my paper on Bhāvika published in the *IIIQ*

The Agni Purāṇa also helps us to understand what Bhoja's differentiation between Svabhāvokti and Arthavyakti means, it being one of the works which borrow from Bhoja. In chapter 344 it gives Svabhāvokti as Svarūpa Alamkāra

स्वरूपमय मादस्यमुपेक्षातिशयावर्ष etc

It defines this Svarūpa or Svabhāvokti or Jāti thus .

म्वभाव एव भवानाम स्वरूपमधीयते ।

निजम् भागन्तुकं चेति द्विविधं तदुदाहृतम् ॥

सांनिद्रिकं निजं नैमित्तिकम् भागन्तुकं तथा । 344|3-4.

Bhoja is clearly followed here and the nature of things is classified into eternal and temporary. Though the *A Purāṇa* borrows this classification of the nature of things into 'Jāyamāna' and 'Sārvakālika' Svarūpa, the *Purāṇa* does not say that the description of the former only is Svabhāvokti or Svarūpālamkāra. The *Purāṇa* evidently proposes to treat descriptions of both as Svarūpālamkāra. Only, the *Purāṇa* shows two kinds of Svarūpa, even as Daṇḍin showed in Svabhāvākhyāna, varieties like Jāti, Kriyā, etc., and others, varieties like Dumbha, Tiryak, etc.

The Śr Pra on Svabhāvokti

On Guna and Alamkāra, the *Śr Pra* reproduces the *S K A.* and therefore all that has been said above stands as Bhoja's view in the *Śr Pr.* also. Besides these ideas just now examined, Bhoja has something more to say in his *Śr Pra* on the general nature of Svabhāvokti.

It has already been pointed out in the sections on Ukti etc, how Bhoja following up Bhāmaha and Daṇḍin, classified Kāvya-vacana or Ukti or Alamkāra into three departments,—Svabhāvokti, Vakrokti and Rasokti. If Upamā, Rūpaka and such figures predominate, it is Vakrokti. Where Rasa is delineated through the description of the Vibhāvas etc, i.e., where expression is dominated by Rasa, there we have Rasokti. The third is Svabhāvokti, natural description of things. In the realm of ideas or Artha, there are only two classes, namely, the mere nature of things—Vastu svabhāva—and Emotions. In the description of these two, we have Vastu samvāda and Citta samvāda respectively, and the corresponding cases of expression are called Svabhāvokti and Rasa-delineation or Rasa-Ukti, according to Bhoja. These two are bare descriptions, Vastu svabhāva or Rasa svabhāva being the object of description. When both of these are figuratively described, we have the third kind of Ukti,—Vakrokti.

This is intelligible but Bhoja has sought to confuse us suddenly by a flash of originality here. Something struck him, as it often happens, and he caught a new equation. "Alamkāra, Upamā, etc, is Vakrokti, Rasa is Rasokti; " he pondered over and said, "Guna remains, Guna is Svabhāvokti!" We cannot understand this equation if we take into consideration particular Gunas and the nature of the Svabhāvokti Alamkāra. Firstly,

Svabhāvokti or Jāti is an Alamkāra, the first among Arthālamkāras. By saying that Vakrokti is Alamkāra-pradhāna, does Bhoja mean to include Jāti or Svabhāvokti in that Vakrokti? If so, why does he say that Vakrokti is Ukti dominated by Alamkāras beginning with Upamā? Are we then to throw Svabhāvokti out of the fold of Alamkāra? Why should he say that Svabhāvokti is 'Guṇa pradhāna'? Bhoja's Guṇas are not all of a homogeneous nature. Gāmbhīrya Guṇa is a case of Dhvani; Kānti which is 'Dīpta rasatva' is given as a Guṇa but a verse dominated by Kānti will be a case of Bhoja's Rasokti. This Guṇa-Svabhāvokti equation of Bhoja not found in his *S. K. Ā* in any plain manner and found plainly stated in his *Śr. Pra.* is not easy to be understood.

Bhoja can be understood in a way if we approach this classification of his from the point of view of his conception of the nature of Guṇas and Alamkāras in general. Bhoja follows Yāmana in his conception of Guṇa and its difference from Alamkāra. The former is eternally related to Poetry, Nitya, Samavāya sambaddha; and the latter is only optional, Anitya, Samyoga sambaddha. The former is absolutely necessary and there can be no Poetry without them, even in the absence of the latter, the presence of the former makes for Poetry. Guṇas are also śobhākara dharmaś but they refer to Svābhāvika śobhā whereas Alamkāras are only Kṛtrima śobhā. Therefore, in a piece of Poetry where there is no Upamā etc., there is the beauty resulting from the Guṇas Svabhāvokti or Jāti is a case devoid of all figures coming under Vakrokti; then it must have the Guṇas in abundance. Thus it seems that Bhoja thought that Svabhāvokti is Ukti dominated by Guṇas. So it is that he said:

“त्रिविधं खल्वलङ्कारवर्गः, वक्रोक्तिः, स्वभावोक्तिः, रसोक्तिरिति । तत्र उपमायलङ्कार-
प्राधान्ये वक्रोक्तिः, सोऽपि गुणप्राधान्ये स्वभावोक्तिः, विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तौ
रसोक्तिः इति ।” *Śr. Pra. Mad. Ms. Vol. II, chap. XI, p. 372.*

APPENDIX

Hamsanūthu's Hamsavilāsa (GOS, LXXXII), ch. 43, p. 241, restricts the scope of Svabhāvokti to 'Nica-Vasta', i.e., lower class of beings, animals, trees etc.

नीचादिवस्तूनां यायातथ्येन स्वराकृष्येन जातिः ।

CHAPTER XII

BHOJA, DHVANI AND ĀNANDAVARDHANA

“तात्पर्यमेव वचनि धनिरा कव्ये”

Bhoja. *Sr Pra* ch I.

The beginnings of Dhvani, 'the suggested' idea and the 'Gauṇa' idea in Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana

The anti-Dhvanī viewpoints, the three main Dhvanī pratipakṣas mentioned by Ānanda and the twelve mentioned in two Kārikās quoted by Jayaratha Examination of the twelve anti Dhvanī standpoints with Ānanda's reply to some of them like the Bhāktavāda and the Anumāna āda

Elaborate exposition of the Tātparyāvāda, Ānanda's discussion in *Uddyota* III, the reply of Dhanika

Bhoja's position, a compromise between Tātparyā and Dhvanī Bhoja and Ānandavardhana, Bhoja's indebtedness to Ānanda, texts borrowed by Bhoja from the *Dhvanyāloka*

Bhoja and Dhvanī, criticism of Dr S K De's view of Bhoja's attitude towards Dhvanī. Traces of Dhvanī in the S K A among the Guṇas and Alamkāras

Exposition of the text of the *Sr Pra* on Tātparyā and Dhvanī, three kinds of Tātparyā in Bhoja, Abhadhīyamāna Pratiyamāna and Dhvanīrūpa, critical examination of the division of the Suggested by Bhoja into the Pratiyamāna and Dhvanī, Hemacandra's indebtedness to Bhoja's text on this subject Critical examination of Bhoja's view of Dhvanī as Tātparyā and as part of Tātparyā, Vidyārātha, Kumārasvāmin, Śāradātānaya and Ānanda on it.

Bhoja's classification of Dhvanī into śabdadhvanī, Arthadhvanī, Anumānadhvanī and Pratīśabdadhvanī Comparison with Ānanda's classification of Dhvanī

Śāradātānaya's acceptance and succinct exposition of Bhoja's view of Dhvanī Bahurūpamūlā following Bhoja and Śāradātānaya

Two texts of Bhoja on Rasa as Vākyaṛtha and Bhūvas as Padārthas

APPENDIX I Vākyaśeṣa, Śrutārthāpatti and Dhvanī, Bhoja's text on Vākyaśeṣa

" II Vivakṣā and Dhvanī

" III Sanskrit Texts

(i) *Sr Pra* on Dhvanī Ch 7

(ii) *Dhvanyāloka* on Tātparyā and Dhvanī Ud 3

(iii) The *Dasarūpāvaloka* on Dhvanī and Tātparyā

The origin of the idea of suggestion or Dhvanī is to be found in those Alamkāras in Bhāmaha and other early writers in which there is an implied sense also imbedded In II 34, Bhāmaha speaks of Guṇasāmāya *pratīti*, which is a case of implied or suggested similarity. *Gamyamāna aupamya* In II.

79, he defines Samāsokti as suggesting an idea by describing a similar one: यत्रोक्ते गम्यतेऽन्योऽर्थः । Bhāmaha states plainly that an idea, *totally different*, though similar (Tatsamāna viśeṣana) is suggested by saying something. Similarly, in the Paryāyokta defined and illustrated in III. 8-9, Bhāmaha speaks of instances of utterances which are specifically meant to give a different meaning. The 'Abhidhāna' has a meaning which is not the idea sought to be conveyed. यदन्येन प्रकारेण अभिवीयते. In his Apahnuti in III. 21, Bhāmaha says that the idea of similarity is implied, "Antargatopamā."

Similar traces of the 'suggested idea' can be found in Dandī's work. Dandī's Guna called Udāra, in its first variety, is the suggestion of a quality by a suggestive description

उत्कर्षवान् गुणः कश्चित् यस्मिन्नुक्ते प्रतीयते । I 76

इति त्यागस्य वाक्येऽस्मिन्नुत्कर्षः साधु लक्ष्यते ॥ 1. 78

While defining the Udātta Alamkāra also, Dandī says in II. 303 :

पूर्वव्याख्यानमाह्वयमत्राभ्युदयगौरवम् ।

मुच्यञ्जितमिति व्यक्तमुदात्तद्वयमप्यदः ॥ II. 303.

The implied idea, Pratiyamāna, is also met with in the Alamkāra chapter. It is seen in many varieties of Ūpamā, II. 14, 16; Sāmyapratīti in 46 (Prativastūpamā), Pratiyamāna sādṛśya in Vyatireka in II. 189 & 195, also in 205 (Samāsokti) where Dandī says there is the suggestion of another idea. Sūcana (213), and Prakāśāntara śikhyāna in Paryāyokta (295).

When we come to the Paryāyokta in Udbhaṭa we find a clear mention of a significative capacity called *Avagama* which means Suggestion, a capacity different from and coming after the well-known Abhidhā of the words and the Tātparya of the sentence as a whole

पर्यायोक्तं यदन्येन प्रकारेणाभिवीयते ।

वाच्यवाचकवृत्तिभ्यां सूच्येनावगमात्मना ॥

Similar traces of Dhvani can be found in Rudraṭa's Bhāṇvālamkāra (vii. 38-40.) where Rudraṭa points out the presence of Avagamana of another idea, and in his Parikara, Samāsokti and Anyokti

Both Ānanda and Abhinava clearly state that Udbhaṭa showed (in his *Bhāmahavivaraṇa*) cases of Alamkāra dhvani, one Alamkāra suggesting another. He might not have called those cases Dhvani or Alamkāradhvani. Says Ānanda .

अन्यत्र वाच्यत्वेन प्रनिक्षेपो यो रूपकादिरलंकारः, सोऽन्यत्र प्रतीयमानतया वाक्यत्वेन प्रदर्शितः तत्रभवति भट्टोद्भवादिभिः । p 108

The *Locana* says :

तद्वयमर्थः—वाच्यार्थलंकारविशेषविषयस्य अन्योऽलंकारविशेषः भातीयुद्भवादिभिः उक्तम् इत्यर्थेऽलंकार्या अलंकारो व्यग्रवत् इति तैरुक्तमेव । केवलं ते अलंकारलक्षणकारत्वाद् वाच्यार्थलंकार-विशेषविषयत्वेन आहुरिति भावः । p 108

When the theory of Dhvani was formulated by the neo-critics headed by Ānanda, there was all-round opposition and one of the many counter-theories put forward against the necessity for Dhvani is the theory of 'Alamkāra antar-bhāva', the viewpoint of those who accepted the existence of a suggested element but held it, whether it be a case of Dhvani of Vastu, Alamkāra or Rasa, as included in Alamkāras, ordinary Alamkāras or Rasavadalamkāras. This viewpoint is held by Prathūharendurāja also, who expounds it at the end of his commentary on Udbhaṭa's *Kāvyaśāstramāla-sāra-saṅgraha*

न (प्रतीयमानः) कस्मादिह नोपदिष्टः । उच्यते । एषेव अलंकारेषु अन्तर्भावान् । P. 79
Vastudhvanī is shown to be Paryāyoktālamkāra, in such cases as the Pada-dhvanī in the verse रामोऽस्मि सर्वं महे Prathūharendurāja posits Paryāyoktālamkāra, by accepting a class of Paryāyokta pertaining to a single word in addition to the generally accepted Paryāyokta in a Vākya

न खलु पदं पर्यायोक्तेन न भवितव्यमिति च राजाभाषा, सूत्रकारवचनं वा । P. 82.

Besides the realisation of a suggested element in the above given cases of Alamkāra, early writers vaguely touched certain other kinds of Dhvani also. Ānandavardhana says in stating the Pūrvapakṣa that those predecessors who recognised certain cases in poetry where a secondary significance of words beyond the primary one added charm, touched the fringes of Dhvani

“तथापि गुणवृत्त्या काव्येषु व्यवहारं दर्शयता ध्वनिमार्गो मनाह् सृष्टः.” I p. 10.

Abhinava comments upon this in the following manner

“भट्टोद्भवामनादिना । भामहोक्तं ‘शब्दस्त्वन्मोक्षमिधानार्थः’ (I 9.) इत्यभिधानस्य शब्दाद् भेदं व्यह्वयितुं भट्टोद्भवो वभाषे—‘शब्दानाम् अभिधानम् अभिधानव्यापारः, मुख्यो गुणवृत्तिश्च ।’ वामनोऽपि ‘सादृश्यलक्षणा वक्तव्येति. (IV. III 8)’ इति । मनाह् सृष्टः इति । तैस्तत्वाद् ध्वनिदि-गुणमीलिता ।” P. 10

While commenting upon Bhāmaha I 9, where some subjects accessory to poetics are mentioned two of which are Śabda and Abhidhāna, Udbhaṭa pointed out that the first word Śabda referred to words themselves and the latter, Abhidhāna referred to the two-fold significative capacity of words, the primary and the secondary. The presence of the latter in Alamkāras, Udbhaṭa must have shown in the course of his commentary on Bhāmaha but we are not fortunate enough to know it owing to the loss of Udbhaṭa's *Bhāmahavivaraṇa*. But in his *Kāvyaśāstramāla-sāra-saṅgraha*, a text pretty closely following Bhāmaha, Udbhaṭa says there is Gunavṛtti in Rūpaka. The charm in Rūpaka is said to consist in the prominence of this secondary significance.

युत्वा संबन्धविरहाद् यत्तदेन पदान्तरम् ।

गुणवृत्तिप्रधानेन युज्यते रूपकं तु तत् ।

The Gunavṛtti is very much earlier than Udbhaṭa in philosophical literature. In poetics, we meet with it even in Daṇḍin's *Samādhiguna* which is identical

with Vāmana's Vakrokti Alamkāra, both of which result from the secondary significance based on similarity, Sādhyaśāllakṣaṇā.

निष्ठुतोद्गोर्णवान्तादिगौणवृत्तिव्यपाधवान् । वतिमुन्दरं—” K. A. I. 95.

This Samādhi of Daṇḍin and the Vakrokti of Vāmana are the Sūkṣmālamkāra of the Aupamya class of Rudraṇa (VII. 98.). In the Alamkāra section also, Daṇḍin speaks of Gaunavṛtti in connection with varieties of Hetvalamkāra. II. 254.

तेऽमी प्रयोगमार्गेषु गौणवृत्तिव्यपाधवाः ।

अत्यन्तमुन्दरा दृष्टा तदुदाहृतयो यथा ॥

This suggested idea was slowly gaining importance. We see Ānanda informing us in the opening verse that, though (as Abhinava points out) none ever put it in the form of a work, the theory of Dhvani was old and was being held by scholars for sometime before him, बुद्धेः समाग्रातपूर्वः । When Ānanda was trying to give shape to the concept, and establish the theory in a systematic form, contemporaries like poet Manoratha (p. 9) ridiculed him. To them, there must be something definite in terms of Alamkāra, Vyutpanna śabda i.e., Sausabdyā, and Vakrokti. Ānanda had to meet all objections and in his *Dhvanīyāloka* he has given and refuted the following Anti-Dhvanī theories.

In the opening Kārikā itself Ānanda says that Dhvani has three Prati-pakṣas. (1) Certain scholars denied it altogether; (2) certain others considered it as Bhakti or Lakṣaṇā, the secondary significance, (3) a third set considered it incomprehensible and indescribable. Of these three, the second and the third recognised the idea of Dhvani, the former included it in Bhakti while the latter, granting the maximum to the Dhvani-theorists, admitted the impossibility of its inclusion in Bhakti, but said that it is something which a few Sahṛdayas only see and that it is beyond the capacity of words to define it and put it into a system of thought. These form the three primary anti-Dhvanī standpoints. Abhinava puts them succinctly thus: Conventionally sets of ideas are associated with words; whatever is thus associated and is got at by this conventional association is Abhidhā, the denotation of the word, beyond this there is no special capacity of words called Vyañ-janā ॥ the ideas got are to be analysed into those that form the ideas primarily associated through convention and those coming in their train, then the second class of meaning can be classed as the 'secondary meaning', all coming under Lakṣaṇā or Bhakti. If it is held that the suggested idea is not included in Bhakti, then surely it is not to be called by a new name like Dhvani but has to be pronounced indescribable. The first is negation, Abhāvavāda, the second is inclusion in Bhakti, Lakṣaṇāntarbhāva vāda; and the third is Anirvacanīyatā vāda

“(१) तत्र ममयापेक्षेण शब्दोऽर्थप्रतिपादक इति कृत्वा वाच्यव्यतिरिक्तं नास्ति व्यंग्यम् ।
(२) सदपि वा तदभिधाक्षिप्तं शब्दावयव-वर्त्यव्यवहृत्याद भावम् । (३) तदनाक्षिप्तमपि वा न वक्तुं शक्यं, कुमारीन्विष मर्तुमुत्तमत्रक्षिप्तम् । ” Locana. p. 4.

Ānanda takes up the first view-point and analyses it into three arguments (pp 4-9). Poetry is different from other utterance in that its Śabda and Artha are beautiful in some way. The causes of that beauty have been found out to be Anuprāsa etc., and Upamā etc., Alamkāras of Śabda and Artha, Gunas of Śabda and Artha on which are based the Vṛttis of both Śabda and Artha as well as the Rītis. Therefore there can be nothing new like Dhvani beyond Alamkāras, Gunas, Rītis and Vṛttis. Secondly, these exhaust the elements of charm in poetic expression and if there is said to be something which a clique like that of the Dhvani-theorists urge as a feature of poetic charm, the only reply is that this strange thing not coming under any known category, is plainly not a feature of poetic charm at all. Thirdly, even granting that there is something like Dhvani and that it is an element of poetry, it can be shown that it is only a new name for one or the other of the numerous varieties of figures etc., accepted by the ancients or is included in one or the other of the varieties of the same which are infinitely possible. Thus even in this first viewpoint there is a gradual passing from the Abhāva to the Antarbhāva vāda. Thus on the whole there are three Abhāva vādas, one Bhākta vāda and one Anuvācāniya vāda, giving a total number of five anti-Dhvanī theories. Abhinava also explains these clearly on pp. 4-5 (*Locana*).

All these are generally answered by Ānanda in the first chapter itself. Between Pp 35 and 45, Ānanda refutes the Alamkāra vāda. Taking the cases of Alamkāras like Samāsokti, Akṣepa etc., he says that though there is a suggested element in these cases, it is only the expressed sense of the figures that is the principal idea and that the suggested in those cases is only accessory or subordinate. Dhvani is a case of the suggested dominating over the rest. The general argument is also urged that Alamkāra means "means of decoration"; Dhvani is what is decorated and it cannot therefore be called Alamkāra. The last section of the first Uddyota is devoted by Ānanda to refute the second objection of Bhāktavāda. Dhvani is not identical with Bhakti; there are cases of Bhakti without Dhvani and cases of Dhvani without Bhakti. At best, Bhakti of a certain kind is productive of one kind of Dhvani. This discussion on Bhakti and Dhvani is again taken up in the third Uddyota between pp 195 and 197 after disposing of the Tātparya Vāda.

Jayaratha, in his commentary on the *Alamkāra-saṁvāsa* quotes two Kārikās from some unknown writer which give the anti-Dhvanī theories as twelve in number.

तान्यर्थगतिरिवा लक्षणमुक्तिर्द्विधा ।
अर्थापत्तिरिति न स मानोवत्यालङ्कृति ॥
रसस्य कार्यता भोग. व्यापारान्तरबाधनम् ।
द्वन्द्वेतेष्वध्वनेरस्य स्थिता विप्रतिपत्तयः ॥

N S Edn p 9

The twelve theories are not easy to be identified. They may be stated thus :
(1) Tātparya—Mīmāṃsakas (2) Abhidhā—very old Mīmāṃsakas (3) and

(4) Two kinds of Lakṣaṇā—the two kinds of Lakṣaṇā are Ajahatsvārtha and Jahatsvārtha; the latter is also called Lakṣita lakṣaṇā or Lakṣaṇā lakṣaṇā. (5 and 6) Two kinds of Anumāna. The two kinds are not known. (7) Arthāpatti—the Anumāna pakṣa slightly bettered. (8) Tantra—clever expression containing double significance as in the case of Śleṣālaṅkāra. (9) Samāsokti and other Alarṅkāras—this is the old Alarṅkāras held as covering all cases of Dhvani, the viewpoint refuted by Ānanda in Uddyota I. (10) Rasakāryatā—is the view of the old Rasa writers like Daṇḍinī and Lollaṭa (the Cirantanas) as shown by Abhinava in his *Abhinavabhāratī*. They are Utpattivādins regarding Rasa. This is an anti-theory of Rasa-dhvani only. (11) Bhoga—this also refers to Rasadhvani. It is Bhaṭṭa Nāyaka's theory of Rasa and it can be taken as referring to Bhaṭṭa Nāyaka's Bhāvanā also (12) The last Pakṣa is given as व्यापारान्तरवाचनम् । I ventured the guess that this may refer to Kuntaka's Vakrokti but Professor Mm S. Kuppaswamy SASTRI considers Vakrokti as included in the Alarṅkāra Pakṣa. The *Vakroktīṭīṭī* further accepts Dhvani, though not as the Ātman of poetry. So, according to Prof SASTRI, the last refers to the Anirvacanīya vāda, the third of the three main anti-theories mentioned by Ānanda. This view accepts that Dhvani is not included in any other Vyāpāra, that it is different from them, but leaves Dhvani there saying that it is not possible to define it.

Of these, we shall consider the Tātparyavāda at length later, for, it forms the main subject of this section. It is the view of some very old writers that words have nothing but one very powerful Abhidhā stretching over the whole length of the expressed, including all the subtle implications of the words. They cited the analogy of the arrow shot forth forcibly which went piercing many things. This is stated and refuted by Abhinava on p 18 (*Locana*). An analysis of all the ideas conveyed by an expression shows that there is more than one kind or class of idea conveyed. The whole set of ideas is not of one homogenous nature and necessitates the postulation of a power of signification, additional to the mere Abhidhā. Further, the suggested ideas are not like the ideas got at through Abhidhā and conventionally associated and fixed to the words through Samaya.

“ योज्योऽभिन्नतामिवानवादी ‘यत्परः शब्दः स मन्त्रार्थः’ इति हृदये गृहीत्वा शरवदीभिर्धो-
व्यापारमेव दीर्घदीर्घमिच्छति, तस्य यदि दीर्घदीर्घो व्यापारः, तदन्तेऽस्माविति कुतः ? भिन्नविषयत्वात् ।
अथ अनेकोऽस्मादपि सहाकारिभेदाद्, अमवातीत्येव युक्तः । सजातीये च कार्ये विरम्यव्यापारः
शब्दकर्मबुद्धयादीनां पदार्थविद्भिर्निपिद्धः । असजातीये च अस्मत्तय एव । अथ योज्योऽनुवर्त्यक्ष-
तिविशोऽर्थः स एव सति तित्ति वाच्येन अभिधीयत इति एव दीर्घदीर्घत्वं विवक्षितम् । तर्हि तत्र संके-
ताकरणत्वं कथं साक्षात् प्रतिपत्तिः ।” Pp 18-19 *Locana*

This long-long Abhidhāvvyāpāra as comprehending the entire meaning is the view of the Prābhākara mīmāṃsakas. Abhinava says on p. 188 of his *Locana* “प्राभाकरदर्शनेऽपि दीर्घदीर्घो व्यापारः—” This is the second anti-dhvani theory of Abhidhā.

Under the two Lakṣaṇāpakṣas comes the Bhāktia vāda refuted by Ānanda in his work at the end of chapter I and in chapter III. After refuting the possibility of holding Dhvani as Lakṣaṇā, Abhinava says that some writer escaped the difficulties by creating a new name for Dhvani, 'Lakṣita lakṣaṇā', a variety of Lakṣaṇā. अत एव यत्केनचित् स्थितिलक्षणेति नाम कृतं, तद् व्यसनमात्रम्. The Avaloka on the *Daśarūpaka* also refers to this view -

नापि स्थितिलक्षणा प्रतिपत्तिः । यथा 'यथावा घोषः' इत्यादौ । " p 118

The reply to this viewpoint is that in any kind of Lakṣaṇā, there is the incompatibility or unintelligibility of the primary meaning. In Dhvani, the primary sense is not cast off. The case of a Lakṣita lakṣaṇā may be one kind of Dhvani, the Lakṣaṇā-mūla-dhvanī but Dhvani is of other kinds also. Thus, the two kinds of Lakṣaṇā mentioned as two anti-theories of Dhvani in the Kārikā quoted by Jayaratha may be Lakṣaṇā and lakṣita lakṣaṇā, Ajahat-svārthā and Jahatsvārthā.

Mukulabhaṭṭa, in his *Abhidhārvṛtti-mātrkā*, defines Lakṣaṇā in such a way as to avoid the element of incompatibility of the primary sense, Mukhyārtha bādha. He calls the Mukhyaśakti only as the Vyāpāra of śabda par excellence. Compared to it, Lakṣaṇā is the Vyāpāra more of Artha than of śabda, it is Abhidheya-śāmarthya-ākṣipta.

शब्दव्यापारो यस्य प्रतीतिः तस्य मुख्यता ।

अर्थावसेयस्य पुनः लक्ष्यमाणत्वमुच्यते ॥

यस्य तु शब्दव्यापारवगम्यमानार्थपर्यालोचनया अवगतिः तस्य लक्षणीकत्वम् ।

p 3, N. S. Edn

He brings many instances of Dhvani under Lakṣaṇā, in the instance 'रामोऽस्मि सर्वं सहै' he says (p 11) that the suggested ideas are all conveyed by Lakṣaṇā, "लक्षिता." He cites the verse दुर्वाता मदनेपय, etc and says that Vipralambhaśṅgāra is conveyed in this verse through Lakṣaṇā.

तत् (वाच्यार्थं) पर्यालोचनमप्यात्र विप्रलम्भज्ञास्य आशेषः द्रव्यसादान्तिका लक्षणा वाच्यनिवन्धना × × विप्रलम्भज्ञास्य आश्लिष्यमाणस्य वाच्यतापेक्षया प्राधान्यम् । etc." p 14, and he concludes on p 21

"लक्षणासामावगाहितं तु ध्वने सहृदयैर्नूतनतया उपगमिन्स्य विद्यत इति दिशमुन्मीलयितुम् इदमत्रोक्तम् ॥ etc."

This way of definition of Lakṣaṇā and illustration of that Vṛtti has been criticised by Mammāṭa in his *Śabdavyūpāra vicāra* and the necessity to accept Dhvani for explaining the Prayojanāmā in Lakṣaṇā has been explained by him. Surely Lakṣaṇā-mūla-dhvanī must have everything to do with Lakṣaṇā; but this cannot mean that Dhvani is, Lakṣaṇā; for there is Dhvani elsewhere, based on Abhidhā also. Above all, there is Dhvani based on no kind of śabdavyūpāra, neither on Abhidhā nor on Lakṣaṇā. That is, there is Dhvani of Rāsa from the sweet sounds of music; again,

there is Dhvani from non-Śabda element like *Ceṣṭā* Says Ananda in *Uddyota* III. pp 193-4

व्यञ्जकत्वं हि क्वचिद् वाचकत्वाभ्येण व्यवतिष्ठते, यथा विवक्षितान्यपरवाच्ये ध्वनौ । क्वचित्तु गुणवृत्त्याभ्येण, यथा अविवक्षितवाच्ये ध्वनौ । तदुभयपक्षप्रतिपादनार्थं च ध्वनेः प्रथमं द्वौ प्रमेदौ उपन्यस्तौ । तदुभयवृत्तित्वात् तदेकैकस्त्वं तस्य न शक्यते वक्तुम्; यस्मात् न तत् वाचकत्वैकैकस्त्वमेव, क्वचिदभ्याभ्येण वृत्तेः । न च लक्षणैकस्त्वमेव, अन्यत्र वाचकत्वाभ्येण व्यवस्थानात् । न च उभयधर्मत्वेनैव तदेकैकस्त्वं न भवति, यद्यद् वाचकत्वलक्षणादिरूपरहितशब्दधर्मत्वेनापि; तथा हि गीतध्वनीनामपि व्यञ्जकत्वमस्ति रमादिविषयः; न च तेषां वाचकत्वम्, लक्षणा वा कस्यापि हृदये । शब्दादन्यत्रापि च विषये व्यञ्जकत्वस्यापि दर्शनाद् वाचकत्वादिसम्बन्धप्रकाशत्वम् अनुक्तं वस्तुम् ।"

See also *Kāvyaṭīkā* V p 269 TSS Vol. I

Anumati is the view upheld by the Naiyāyikas. Ananda refutes this Lingalingi-pakṣa as the last counterview in the third *Uddyota*, after pointing out that the Vyākaraṇa-adherent is no enemy to Dhvani. In the post-Ananda period, and just after Abhinava, Mahima Bhaṭṭa wrote his *Vyākṛti-vireka* to show inclusion of all kinds of Dhvani in Anumāna or inference. Jayanta Bhaṭṭa, in his *Nyāyamañjarī*, casts bitter remarks on Ananda and considers the poets and literary critics as unfit to discuss such serious problems as Śabdavyākṛti and Pramāṇa. He refutes the Arthāpatti of the Mīmāṃsakas as included in Anumāna and along with it, he includes Dhvani also in Anumāna. Pp 48-49 Vizianagaram Edn. The chief reply to the Naiyāyika critics of Dhvani is that there cannot be established any logical invariable concomitance between the Vācya and the Vyāṅgya which concomitance is the basis of all inference.

"न तु व्यङ्ग्यम् अनुनेयमिति शक्यं वस्तुम् । न हि वाच्यव्यङ्ग्ययोः प्रतिषन्धग्रहे विमिदं प्रमाणमस्ति ।"

Mammaṭa's *Sabdavyākṛtīkā*.

Arthāpatti. The writer who considered it possible to explain away Dhvani as Arthāpatti is not known.

Now we shall proceed to consider the greatest anti-Dhvani theory, viz, the Tātparya pakṣa which says that the Tātparya or meaning of a sentence comprehends the suggested also and therefore there is no need for a separate Śakti called Dhvani. Mīmāṃsakas must be considered as the upholders of this view. Older Mīmāṃsakas held Abhidhā as giving only Padārthas and the Vākyārtha was given according to them by another Śakti called Tātparya. The definite sentence-meaning got out of the indefinite word-meanings is through a peculiar Śakti of the words formed into a sound sentence called Tātparya. (p 13, *Locana*). In this Tātparya, Dhvani is sought to be included. It is argued against Ananda by his critics who advocate Tātparya that at best a meaning other than and different from the expressed, Vācyaḍ atirikta, only can be established. It does not follow that this different meaning is only suggested, Vyāṅgya. Where this idea other than the one that is expressed is primary, Pradhāna, it is as good as expressed. So, it is to be called also the expressed sense, the expression being intended to mean that. In that case,

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stage is the Padārthas, the meanings of the words, the Abhidhā. The next is the meaning of the sentence, its Tātparya, in the form of an injunction, Vidhā, as in "Bhrama dhārmika". The suggested appears in the third stage and is of a different nature being a prohibition, Niṣedha. And this is due to the Śakti called Vyañjanā.

But all cases of Tātparya are not cases of the second stage; there are instances of expressions like "Viṣam bhukṣva" addressed by a father to his son, which mean the exact opposite. The expressed appears to be an injunction (Vidhā), "eat poison". But the father intends to say to his son who proposes to eat in a particular person's house, "do not eat in his house; better eat poison than eat in his house". In this utterance, "eat poison", there are three stages, the second and the third, Vidhā and Niṣedha, appearing in the second and the third respectively. Even the third stage is here only Vākyārtha and Tātparya. Therefore the Vyāpti or the law that the third-stage-sense is Vyangya does not hold good. The reply to this is that a father's injunction to his son to eat poison is on the face of it absurd, so the sentence obviously means something else. Hence the real meaning, the prohibition of eating, explained as the third stage, is also only the second stage. The rule that Vyangya comes after the second stage therefore stands.¹ In cases of realisation of Rasa, in the second stage, only the Vibhāvas etc. are known; it is in the third stage that Rasa is realised. In fine, it is proper to hold Tātparya in those cases where there is no completeness of sense or exhaustion of the expressed sense and the words tend to mean something else and stop only with that. But in cases where the words stop with conveying what they mean by Abhidhā and there is no incompleteness or unintelligibility in the expressed sense and yet from that first meaning arises another meaning, the case is one of Dhvani.

It can be seen in the above discussion that the chief point is this: The Tātparyavādin presses that Tātparya is not exhausted with the first expressed sense, Avīśrānta. But the Dhvanivādin contends that it is Viśrānta with the expressed sense and that what appears afterwards is got at through suggestion. It can also be seen in the discussion in Uddyota III of the *Dhvanīlōka* that both recognise that there are two meanings and the difference is that while the Tātparyavādin holds both as Tātparya, the first as the means of the second, Upāyamātra, the Dhvanivādin separates the second as the Vyangya and instead of calling the first Upāya for the further meaning, he says it is Gauna and the Vyangya is Pradhāna or Mukhya. The

1 In the *Locana* taking cases of Lakṣaṇā also into account, Abhinava describes Dhvani, not as of the third stage, Tṛtīya-kakṣī-vṛtaya, but as appearing in the fourth stage, Caturtha kakṣī vṛtaya. Abhidhā, Lakṣaṇā, Tātparya and Dhvani.

मार्कण्डेय उवाच ॥ अत्राप्युक्तं नृपतुल्यं । ननु यथा तु कदाचन ध्वनिः प्रवर्तते । तदाह
अभिहितव्यं कदाचन (न) व्यतिरेकध्वन्यां नो व्यापारः ध्वनयोनमप्यनप्रत्यायन-अवगमनार्ह-
मोक्षस्य च देवनिर्मितः अभ्युपगन्तव्यः ।

chief argument of the Tātparyavādin is that there is no such limitation of Tātparya to the expressed sense as held by the Dhvani-theorists. Tātparya extends over the whole range of the speaker's intention and covers all implications coming up in the train of the expressed sense

एतावत्येव विभ्रान्तिः तात्पर्यस्येति विकृतम् ।

यावत्कार्यप्रसारितान् तात्पर्यं न तुल्यम् ॥

(Dhanika, *Avaloka* on the *Daśarūpaka*, p 121) quoted from his own *Kāvya-nirṇaya*).

In the given instance of "Bhrama Dharmika", surely the prohibition of the mendicant from going to the banks of the Godāvari is part of, nay the chief, intention of the speaker and is therefore included in Tātparya. There is no need for creating a new faculty for words called DHVANI तात्पर्यान् निरेकाग्रव्यञ्जकत्वस्य, न ध्वनिः । As against the powerful argument that the intention of the speaker is the indication of the extent of the Tātparya of his utterance, and therefore, the implied and suggested train of ideas are also Tātparya, the Dhvani-advocates say that the Tātparya of a Vākya like Abhidhā of a Pada, is very limited in scope and can give only the bare meanings of all the words put together in grammatical order, that the ideas suggested are not invariably associated through Samaya, that Dhvani or suggestion exists in Avācaka-sounds like music and in gesture which is not any Śabda, and that above all, Dhvani must be accepted for cases of the realisation of Rasas which can be found out in experience as incapable of realisation by mere Abhidhā, mention of their name. If Dhvani is not accepted, and Tātparya alone is held, it follows for the Tātparyavādin that Rasa is realised by Abhidhā and Tātparya also. That is, they will have to say that Svāśadbopādāna of Rasa is not only not a flaw but is the fact in some cases. This Dhanika accepts. He says that we speak in two ways and our sentence sometimes contains expression of the verb and sometimes not. We say "drive the cow" and the act of driving is mentioned herein; we also say sometimes "door! door!", meaning "shut the door". The idea of shutting the door is in our minds and one who runs to shut the door realises that "shutting-action" in our mind from context etc. The case of Rasa-realisation is similar to this. In most cases utterances in poetry would seem to belong to the latter class where the verb is not seen and is understood from context. In poetic utterances, Vibhāvas etc. are described; and we at once get at the permanent mood of Rati etc., invariably associated with those particular Vibhāvas etc. described. The invariable association between some Vibhāvas etc. and some permanent mood is a thing of the world and experience. Other cases there are where the Sthāyī, like the expressed verb, is seen mentioned by the poet and we easily get at it

... in some action ... the poet ...

mean viz., the sentence-unit, the Vākyaṛtha, the Sthāyin. This Sthāyin known by the Bhāvaka, the tasteful spectator or reader, revolves in his heart and attains relishable state. This is Ābhidhānī-ratyādi-pratitī; if this does not sufficiently clear the issue, Dhanika says that the understanding of the Sthāyins from the Vibhāvas etc. may be held to be got through Lakṣanā, Lākṣanika-ratyādi-pratitī. This may resemble Kumārila's position which holds Vākyaṛtha as Lakṣya.

Dhanika further relates his position to that of Bhaṭṭa Nāyaka who advocated a new relation between Kāvya and Rasa. Strictly speaking, against the Vyāgya-vyāñjaka sambandha between Rasa and Kāvya of the Dhvani-theorist, the Tātparyavādin must say that the relation of the two is Vācya-vācaka or as Dhanika adds in the end Lakṣya-lakṣaka; but the case being one of poetry and there being a need to give a new kind of less prosaic process, the Vācya-vācaka sambandha itself is called Bhāvya-bhāvaka sambandha. Poetic expression has a power called Bhāvanā and this is sanctioned, says Dhanika, by the Bhāvanā-vādins, viz., Bhaṭṭa Nāyaka, and is granted also by Bharata's description of Bhāvas.

‘भावयन्ति रसान् यस्माद् तस्माद् भावाः’

The most serious flaw in this theory is its view that Rasa is realised also by express mention of its name. This was the ancient belief and we find Udbhaṭa saying in his definition of Rasavadafamkāra that Rasa has as its seat (Āspada) Svaśabda, i.e., its own name, its Sthāyin, its Sañcārin, its Vibhāvas and their Abhinaya (fourth Varga, 3.). Ananda has criticised it in the first Uddyota and Abhinava also, both in the *Locana* and the *Abhinava-bhārati*. In later times, as stated by Maṃmāṭa in a regular form, the chief of the Rasadoṣas is mention of the name of the Rasa, Svaśabdā-vācyaṭva of Rasa. Even Vyābhicārin are allowed Svaśabdābhidhāna only occasionally. It is plain that the Rasas cannot be realised in a verse enumerating the nine Rasas one after another. The text of the *Nāṭyaśāstra* cannot rouse the emotions which Nāṭya arouses.

Bhaṭṭa Nāyaka was a great adherent of Rasa and though an adversary of the Dhvani-theorist, we must gather from Abhinava's words that he did not hold Rasa as Svaśabda vācya anywhere. Says Abhinava:—

“—एतत् न शब्दाव्ययं तेनैव नियन्तमिति बद्धमस्मै । P. 19.

There is also this additional argument adduced by Ananda to show that there is something called Dhvani. If Rasa and the suggested Vastu and Alambkāra are not accepted as ‘Dhvanyamāna’ they must be vācya; if they are vācya, anybody knowing the meanings of words must realise them; but the fact is that only a few Sahṛdayas realise them. This is a sure proof of something existing beyond the mere Vācya-vācaka.

It has been pointed out by Ananda that though the suggested is the primary thing, the expressed forms the means thereof. Between them, it is a question of the former being primary and the latter accessory. When the former

In *Uddyota* I also, under the tenth Kārikā mentioning the Padārthavākya-nyāya as a general analogy for the idea of means and end, Abhinava remarks :

न तु वाच्यस्य सर्वथा अनवभासः । अत एव तृतीयोद्योते घटप्रदीपद्वयान्तकलाद् व्यङ्ग्यधर्माति-
कालेऽपि वाच्यप्रतीतिर्न विघटत इति यद्व्यति, तेन सह अस्य ग्रन्थस्य न विरोधः । *Locana*, p. 32.

Dhanika refutes this analogy of the pot and the light, Ghaṭapradīpa-nyāya. He holds Rasas as incapable of being described as Vyangya 'Vyaṅgya, Vyaṅjaka and Vyāṅjanā' are concepts related to that mode of our knowing things in which one object, entirely different and come into existence through its own causes, manifests another independent thing which has come into being through its own causes. Thus the Vyaṅjaka-vyangya nyāya is used regarding a lamp and its light manifesting a pot ; the two things are independent, in origin and nature. The former manifests the latter. But in the case of Vibhāvas etc., which are described by the Dhvani-vādin as Vyaṅjaka, there is nothing similar to this state of affairs which can justify the use of the concept of Vyaṅjaka and Vyaṅgya. The Vibhāvas etc. themselves are the conditions that bring Rasa into being. They are so closely related to each other ; they are not utterly unrelated and independent of each other like the lamp and the pot. Surely, the pot is not brought into being by the light ; the pot is made of or produced by the sherds made of mud. Therefore, the case of manifestation through Vyāṅjanā regarding Rasas on the analogy of the lamp and the pot is absurd in so far as the so-called suggesting elements and the suggested in Kāvya are so much inter-related and the former itself brings the latter into being. Says Dhanika :

“एतं न सति रसादीनां व्यङ्ग्यधर्मास्तम् । अन्यतो स्वयसत्ता वस्तु अन्येनापि (मि)-
व्यज्यते, प्रदीपेनेव घटादि । न तु तदानीमेव अभिव्यञ्जकत्वाभिमतैः आपाद्यस्वभावात् ।”

D. R. A., p. 122.

The above-given survey covers the whole ground of the discussion on Tātparya and Dhvani. After the time of Ananda, the pre-Abhinavagupta commentator and Abhinava's kinsman-predecessor, the author of the *Candrikā* on the *Dhvanyāloka*, inclined towards the Tātparyavādins and held, on the basis of all the suggested ideas being part of the poet's intention, that Dhvani was Tātparya. There are two passages in Abhinava's *Locana* giving clue to this.

(1) p. 20

यस्तु ध्वनिव्याख्यानोद्यतः तात्पर्यशक्तिमेव विवक्षामूचकत्वमेव वा ध्वननमत्रोचत्, स नास्माकं
हृदयमावर्जयति ।

(2) p. 26.

यस्त्वत्रापि तात्पर्यशक्तिमेव ध्वननं मन्यते, स न वस्तुतत्त्ववेदी ।

The latter instance is not very clear but the former plainly says that the author of that view is a commentator on Dhvani, i.e., the *Dhvanyāloka*. What exactly Bhaṭṭa Nāyaka said regarding Tātparya as against Dhvani, we are not able to know. From what we see from the *Avaloka* on the *Daśarūpaka* which

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The position of Bhoja is one of compromise. He follows both Ānanda and the Tātparyavādins. Bhoja is less of a critical and consistent analytical writer and is always for broad synthesis and ignoring of differences, a peculiarly fortunate position which enables him to follow everybody, to follow both parties at the same time. Bhoja is very well acquainted with the *Dhvanyāloka* of Ānanda and there is no trace in his works of his acquaintance with either work of Abhinava. Evidences of Bhoja's acquaintance with Ānanda-vardhana's work are available even in the *S.K.Ā*. On p 628, Chapter V of the *S.K.Ā* Bhoja quotes four Kārikās from *Uddyota* II of the *Dhvanyāloka*. He says that in certain cases of Gunas which are inherently fused with Rasas, there is no place for Samkara or mixture of Guna and Rasa. Here Ānanda's *Dhvanyāloka* II, Kārikās viii—xi on the three Gunas, Mādhurya, Ojas and Prasāda (pp 79-82) are quoted and effectively utilised by Bhoja. This point is further explained in the Guna section. Similarly on the subject of Rasa and Alamkāra, Bhoja utilises three verses of Ānanda from *Uddyota* II, the first Paṅkara śloka on p 87, Kārikā xvii on p. 85 and the Paṅkara śloka on p 221 in the third *Uddyota* with change of the last foot

“रसवन्नि हि वस्तुनि”, “रसवद्विस्तृतया” and “रसमावादि—”

How Bhoja utilises these verses of Ānanda is explained in the Alamkāra section. These two sets of citations or rather ‘unacknowledged appropriations’ from Ānanda occur also in the same places in the *Śr Pra.* Chapter XI. Vol. II pp 398 & 404-5. In the *Śr Pra.*, in the latter case pertaining to Alamkāra, Bhoja quotes another Paṅkara śloka from the third *Uddyota* of Ānanda's *Dhvanyāloka* namely, भृङ्गस्य चेद् वदतिः काव्ये etc., (p. 222, *Dhvanyāloka*). In the *S. K. Ā* this verse is cited and made part of his Kārikās by Bhoja at the very outset in Chapter V (*S. K. Ā* p 474, śl. 3.) Of course, Bhoja pushes into this verse his own interpretation of Śrīgāra as Ahamkāra.

If we leave these two or three instances of citation of a few verses of Ānanda, the only other topic on which Bhoja draws upon Ānanda, and that to a very large extent, is Dhvani. We shall now go into the question of Bhoja's attitude towards Dhvani. Dr S. K. De says in Vol II of his *Sanskrit Poetics* (p 229): “It will be convenient in this connection to take up the school of opinion represented by the writer on Poetics in the *Agnipurāṇa* and by Bhoja, which stands in many respects apart from the Kashmirian school of Ānanda-vardhana and which appears to have been entirely untouched by the implications of the Dhvani theory.” On p 261 of the same volume, he says: “The prominence given to Rasa and the absence of the Dhvani theory in Bhoja, therefore, need not surprise us.” We again find on the same page: “He (Bhoja) even appropriates Kārikās from the *Dhvanyāloka*, although he does not accept its theory.” On the next page (262) Dr De says: “His (Bhoja's) huge compilation . . . represents apparently one of the several forms of arranging the teachings (with

the exception of ignoring the Dhvani theory) " These remarks are of course based upon what one can know from Bhoja's *S K A*. One cannot write like this after seeing Bhoja's *Sr Pra*. But even in the *S K A* the concept of Dhvani is not entirely absent. Bhoja accepts Dhvani in the *S K A*, as well as in the *Sr Pra*. But he follows Bhāmaha, Daṇḍin and Vāmana in bringing down every item under Alamkāra or Guṇa; under Alamkāra ultimately, for Guṇa also is Alamkāra. Thus Rasas are called both the Artha Guṇa Kānti (as described by Vāmana) and as Rasavad alamkāra or Alamkāra of the category named Rasokti. In a similar manner, Dhvani is called by Bhoja the śabda guṇa Gāmbhīrya.

अविमलं तु गाम्भीर्यम्

S K A I 73 p 55

Just as Rasa is held as Rasavad alamkāra because Rasa also is a beautifying factor of expression, so also Dhvani is held by Bhoja as the Guṇa embellishing expression. A Vācyaśloka may be a Guṇa or an Alamkāra; if Rasa was an Alamkāra to Bhāmaha and Daṇḍin, it was a Guṇa for Vāmana. In a similar manner, Dhvani was a Guṇa to Bhoja. Stopping with this only, we can say that Bhoja's position towards Dhvani is a kind of Antarbhāvavāda, an Antarbhāva in Guṇa and through it in Alamkāra.

यद् गुणालसख्यनिरिक्तं तदाहन्वयि न भवति । × × × वाग्रहेतुः । अत्र तद्व्यतिरिक्तः । " *Locana* p 5

This apart, we can see traces of Dhvani in other places in the *S K A* of Bhoja. In the Guṇa section itself we find Dhvani in other Guṇas besides Gāmbhīrya. Bhoja's Artha guṇa Gati is a case of Dhvani.

गतिरिक्ता स्याद्वगमः योऽर्थार्थान्तरस्य तु ।

Ratneśvara says on this गतिरिक्ता स्याद्वगमः अर्थाः वाग्यनादानुम्यानन्यायेन तादृशमर्थान्तरमवगम्यते सा गतिरिति लक्षणा ।

Ratneśvara says on I 121

अवनम्यतामेतिहासं गुणलक्षणम् ।

We meet with Dhvani in Bhoja's Śabdālamkāras also. Dhvani or the getting of some meaning for which there is no word in the expression, presupposes suppression. The idea of suppression or hiding of the idea is used as a concept called Samvrti which goes to produce many Alamkāras. Thus, Bhoja uses Samvrti in his Śabdālamkāras, Mudrā, Ukti and Bhaṇiti (pp 146 150-1, & 154). All these cases involve Dhvani. Commenting on Bhoja's Śabdālamkāra called Kalpanā bhaṇiti, Ratneśvara says

मेव भवति विधिविधेयप्रकारं निषेधप्रसङ्गं विधिवत् भवत्येवम् ।

Bhoja himself says this in his comments on the illustrative verse.

" — इत्येवमिति विधिविधेयं निषेधप्रसङ्गम् । "

We meet with the suggested idea in Bhoja's Arthālamkāra section also. Bhoja's Arthālamkāra called Sūkṣma is a case of pure Rasadhvani from Arubhāva. This Sūkṣma Bhāmaha refers to accept as any Alamkāra (II, 86), whereas Daṇḍin calls it with a vengeance, Utamabhuja, a great

Alarhikāra. Bhoja takes it with some change from Daṇḍin. Sūkṣma is the conveying of a subtle meaning or idea through the expression of attendant signs. इन्द्रिताकारलक्ष्योऽयं मौक्ष्यात् सूक्ष्म इति स्मृतः II. 260 K Ā. In the second instance given by Daṇḍin, it is a case of Rasadhvani from Anubhāva. The first illustration giving the secret symbol of closing the lotus as suggesting the evening as the appointed hour, is cast off by Bhoja. Bhoja also gives two varieties of Sūkṣma : One, suggestion of Rasa from an Iṅgita or Anubhāva and the other from Ākāra, Sāttvika bhāvas like Romāñca.

तत्र इन्द्रितलक्ष्यमभिधीयमानसूक्ष्म यथा—“तां प्रत्यभिव्यक्तमनोरथानाम्” इति । अत्र स्वयंवर-
मिलितानां राज्ञां राजपुत्रीं प्रति प्रतिलक्षणस्य मनोरथस्य अद्भुतस्चेष्टात्मकेन इन्द्रितेन व्यङ्ग्यत्वात्
अयमिन्द्रितलक्ष्यः अभिधीयमानः सूक्ष्मभेदः । p. 285 S. K. A.

Bhoja recognises another kind of two classes of Sūkṣma, the expressed and the suggested, Abhidhiyamāna and Pratiyamāna.

वाच्यः प्रतीयमानश्च सूक्ष्मोऽत्र द्विविधो मतः । III. 22.

The description of an Anubhāva and a Sāttvikabhāva and the suggestion of Rasa through them is called Abhidhiyamāna Sūkṣma ; the Pratiyamāna Sūkṣma is case of Rasadhvani through a Vyabhiçārin being described.

व्याहृता प्रतिवचनं न ददाति, ह्यव्ययेकस्मिन् ।

आर्यां कार्येण विना, प्रतीयमाने नदीगच्छे ॥

Commenting on this illustration (p. 286 S. K. A.) Bhoja explains the latter case. In the third instance of Pratiyamāna-sūkṣma, we have Iṣyāvīpralambha dhvani (p. 287). Bhoja does not seem to hold seriously that Rasa is anything but Pratiyamāna ; he seems to hold it as Abhidhiyamāna also. If he recognises an Abhidhiyamāna variety of Sūkṣma also, it is because he finds the Svāśabda of the emotion in the two illustrative verses :

“तां प्रत्यभिव्यक्तमनोरथानां” and ता यूनि तस्मिन्मिलितापवन्धं”

Therefore it is that Bhoja says :

“मनोरथस्य अभिधीयमानस्य × × × इन्द्रितेन व्यङ्ग्यत्वात् ।

2. Anyonyūlamkāra (III. 1 p. 294-5) is described by Bhoja as having three varieties, Vācya, Pratiyamāna and Ubhaya. In the illustration for the Pratiyamāna anyonya, the well known Gāthā of a traveller drinking water with fingers widely opened and the girl pouring him water slower and slower, and thinner and thinner, Bhoja says that their mutual (Anyonya) love (Anurūpa) is suggested (Pratiyamāna)

3. A case of Alarhikāra-dhvani is found in the Arthālanikāra section. P 305 S. K. A Bhoja speaks under Vyatirika, of Pratiyamāna Sādrśya

4. Finally, in his comments on Sambhavūlamkāra, Bhoja refutes the older conception of Sambhava which clearly shows Bhoja's disapproval of the Anumāna theory of Rasa-realisation. This is not exactly a point showing Bhoja's acceptance of Rasadhvani but is given here as a point that is

bound to be of interest in connection with the question of Dhvani and Rasadhvani. Bhoja says on p 291 III. S. K. Ā .

अत्र यथा रायां द्रोणः, शते पचाशत् इति नियमः, नैवं विप्रलम्भे अलङ्कारमिरूपणम्, अनञ्जनम् अङ्गोः, मधुनो वा प्रत्यादेशः, सुहृद्वन्तलज्जगाम्भो वा नवनस्पन्दानि, संभाव्यन्ते च प्रभूतकारण (णा) लोकादित्येव विधिरप एव सम्भवः ।”

He says that the Sambhava of Drona in Khāra, of 50 in 100 is nothing but Anumāna मोक्षमानान्न न सिध्दये । S K Ā III 26 He does not accept that

.....

“न च अर्थशक्तिमूले व्यग्रने अनुमानशङ्का । व्यग्रपञ्चप्रस्यो. अविनाशारम्भात् । नष्टानन्तत्वादिकार्यस्य अनेककारणत्वात् ।”

5. Upamā is given as Abhidhīyamāna and Pratiyamāna

The above points related to Dhvani in the Alamkāra section in the S. K. Ā are found repeated, though without the comments, in the *Sr. Pra* also. Besides, in the 22nd chapter of the *Sr. Pra* (Vol III. pp 368-9) Bhoja classifies Anurūga into 24 varieties, two of which form a distinction into Abhidhīyamāna and Pratiyamāna

These odd contacts with Dhvani apart, Bhoja completely accepts Dhvani as the greatest Vyākāra ruling in the realm of poetry and embodies much of Ānanda's text in his own treatment of Dhvani in the *Sr. Pra*, as we shall see presently

We meet with Dhvani for the first time at the end of chapter VI in the *Sr. Pra* Bhoja has explained 'Artha' as 'superimposition' (Adhyāsa) or 'transfiguration' (Vivarta) of the Śabda Brahman due to Avidyopādhi This, it is pointed out, may apply to the meaning which is primarily associated with Śabda, viz, the Abhidhīyamāna Artha, and Bhoja adds, there is another kind of Artha also called the Pratiyamāna How is it related to the Śabda Brahman? Is it also explainable by Adhyāsa and Vivarta?

Bhoja accepts the existence of the 'implied', the Pratiyamāna Artha He quotes Ānandavardhana's verse on it प्रतीयमाने पुनरन्वदेव etc. (*Dhanyāloka* I 4.) It is also accepted here by Bhoja that the Pratiyamāna appears after the appearance of the Vākārtha, - वाक्यार्थभावनोत्पत्त्यनन्तरम्. This Pratiyamāna is another 'state', Avasthāntara, of Śabda, a Viparīyamāna of the Śabda Brahman This theory of Viparīyamāna or transformation is adopted by Bhoja, and Adhyāsa and Vivarta are cast off Viparīyamāna, he says, explains both the Abhidhīyamāna and the Pratiyamāna The Pratiyamāna is, as much as the Abhidhīyamāna, a Vyākāra of the Śabda and thus, Bhoja says, is a subject which he will speak of at length in a further section.

Further, Bhoja briefly indicates here the nature of this variety of Artha called Pratiyamāna He gives an illustrative verse प्रसङ्गीयेष वस्त्वम्, etc

(quoted in the *Dhvanyāloka* on p 109) and explains the full purport of this eulogy on a king. The actual meanings of the words form the expressed sense, the Abhidhīyamāna; the conceiving of the king as an Avatāra of Viṣṇu is implied in the verse and this is Pratiyamāna; there is a further meaning also suggested, that this king-Avatāra of Viṣṇu is superior to the other Avatāras; this forms the final Tātparya and it is called Dhvani in the realm of poetry.

As promised at the end of Chapter VI, Bhoja takes up Dhvani in Chapter VII. It has been explained in the section on Sāhitya that Bhoja has schemed out a system of poetics under the concept Sāhitya which consists of three departments of relations between Śabda and Artha. The first two departments cover grammatical relations, Vṛtti, Vivakṣā, Tātparya and Pravibhāga; Vyapekṣā, Sāmānyā, Anvaya, and Ekārthibhāva. Vṛtti covers Abhidhā, Lakṣaṇā and Gaunī; and other significative capacities known to us as Tātparya and Vyāñjanā, we find constituted into a separate category, the third in the first set called Tātparya. Strictly speaking Vṛtti and Tātparya should not have been given as two separate classes; all śaktis, Abhidhā, Lakṣaṇā, Gaunī, Tātparya and Dhvani, must have been considered together. Bhoja, however, treats of Tātparya and Dhvani separately, because Abhidhā, Lakṣaṇā and Gaunī are taken as Padaśaktis and under Tātparya, Bhoja investigates the Vākya-artha.

Bhoja's acquaintance with the *Dhvanyāloka* is amply proved in this section of his work. Earlier, we saw, Bhoja quoted Ananda l. 4 प्रतीयमानं गुणन्येव etc., and accepted the suggested idea also and explained it as appearing after the Vākya-rtha. In this section on Tātparya and Dhvani proper, Bhoja, as can be seen by a perusal of the text appended herewith, borrows freely from Ananda. Ananda l. 13., the definition of Dhvani, the varieties of Pratiyamānārtha which Ananda shows as samples in the beginning to prove the existence of a sense separate and different from the expressed one (pp. 16-23 *Dhva. A.*), some of the verses given by Ananda here as illustrations and a few other ideas found in the *Dhva. A.* are found here in Bhoja's text on Dhvani. Though Dhvani is accepted by Bhoja, Ananda is not completely followed by him, Bhoja borrows, adjusts and adapts Ananda's Dhvani. He reconciles Ananda to the Tātparyavādin, makes the equation that Tātparya is identical with Dhvani.

Whatever sense is intended to be conveyed by words form their purport, Tātparya. This purport or Tātparya is of wide extent and of more than one kind. It may be expressed, 'implied' or 'suggested',—Abhidhīyamāna, Pratiyamāna and Dhvanirūpa. The expressed or Abhidhīyamāna sense is the Vākya-rtha, the meaning of a sentence got at by Akārṣā, Samidhi etc., after the separate words have delivered their individual meanings through one or the other or one or more of the three Śabda śaktis or significative capacities of words called Abhidhā, Lakṣaṇā and Gaunī. In the sentence—गौः गच्छति—, "the cow goes" is the Abhidhīyamāna vākya-rtha.

There are cases of other kinds of sentences which, when the expressed sense alone is taken into consideration, mean nothing or tend to mean more. The expressed sense is in one case displaced by an implied sense and in the other, supplemented by a further and implied sense. The conditions which manifest or aid the manifestation of this additional sense, both in cases of incompatibility of the expressed and compatibility of the expressed, are such as the meaning, the context, propriety etc. If a father says to his son who is about to go to an enemy's house for dinner, "Well, eat poison", the mere expression itself or its expressed sense which is an injunction (Vidhi) to eat poison obviously means little and naturally drives us to explore the context and set our mind at rest by finding out the meaning that the father's real intention is not that his son should die by eating poison but that he should realise that it is better to eat poison and die than dine at such a person's house, that, in short, the son should not go to dine there. This is a case of the primary sense being incompatible and hence calling forth some other implied meaning. Similarly, a primary compatible meaning may be attended by the rise of another wave of meaning. Both the cases are called *Pratīyamāna*.

If, after the appearance of the expressed sense, either *Śabda* or *Artha*, completely subordinating itself gives rise to another sense, it is said that, in those cases, *Śabda* and *Artha* suggest another sense. If an *Artha* or one sense itself suggests another, the suggesting *Artha* is subordinate and the suggested *Artha* shines forth as the chief idea. This is not universal; for this rise of a suggested sense can be likened to two phenomena,—*resonance*, *Anunāda* and *echo*, *Pratidhvani*, it is only such metals as bronze which, when struck, give rise to ripples of resonance and it is only a few spots like caves where one's voice is echoed. This *Dhvani* or the suggested idea appears after the rise of not only the expressed sense but also of the implied or

winking of eyes that the woman is a mortal being. This first extra-meaning is *Pratīyamāna* of the eye, but only a mortal being. There is yet further significance possible in the small expression. The winking raises the vision of a pair of exquisitely sparkling eyes whose beauty excites emotion. This last sense, namely, the beauty of her eyes is said to be the suggested sense, *Dhvani*.

The expressed sense, on analysis, shows itself to be one of the four kinds, an injunction, a prohibition, a case of both or a case of neither.

The *Pratīyamāna* is entirely different from the expressed. It is of various kinds. If the expressed is an injunction, it may be that the *Pratīyamāna* is a prohibition. That is, though to all appearance an expression may contain in its words only an injunction, its real purport may be its opposite, prohibition. Bhoja points out, illustrates and explains some varieties

They are :

- 1, 2 : Prohibition from Injunction and vice versa.

विधि निषेधः and निषेधे विधिः

- 3 A further Injunction from an Injunction : विधी विध्यन्तरम्

- 4 .. Prohibition .. a Prohibition : निषेधे निषेधान्तरम्

5. Another Injunction from both Injunction and Prohibition :

विधिनिषेधयोर्विध्यन्तरम्

6. " Prohibition " " " "

विधिनिषेधयोर्निषेधान्तरम्

7. An Injunction from a case of neither Injunction nor Prohibition :

अविधिनिषेधे विधिः

- 8 A Prohibition from a case of neither Injunction nor Prohibition :

अविधिनिषेधे निषेधः

- 9 Neither Injunction nor Prohibition from an Injunction : विधायनुभयम्

10. " " " Prohibition : निषेधेऽनुभयम्

11. Neither Injunction nor Prohibition from a case of both Injunction and Prohibition : विधिनिषेधे अनुभयम्

12. Neither Injunction nor Prohibition from a case of neither Injunction nor Prohibition : अविधिनिषेधे अनुभयम्

This forms an amplification of what is found in the *Dhvanyāloka* I. pp. 16-23. Ananda has only indicated the nature of the suggested sense as being totally different from the expressed by a few examples : विधी निषेधः, निषेधे विधिः विधायनुभयम्, निषेधेऽनुभयम् and one case of general difference, वाच्याद्विभिन्नविषयः and he concludes अन्ये वैविक्याः प्रकराः वाच्याद्विभेदिनः प्रतीयमानभेदाः संभवन्ति । तेषां दिङ्मात्रमेतत् प्रदर्शितम् । p. 23. These are taken by Bhoja as also most of the illustrative Gāthās given here by Ananda, and similar varieties are elaborated. A few of the other illustrative Gāthās in Bhoja are also taken from other sections of the *Dhvanyāloka* itself, *Uddyota*s II and III

* Dhvani, Bhoja has said, is what appears after the Abhidhiyamāna and the Pratiyamāna. It is not clearly understandable why Bhoja separated the Pratiyamāna and the Dhvanyamāna. In Ananda, there is no such difference. Pratiṭi, Avagama, Dhvani, all mean the same thing in the *Dhvanyāloka*. When everyone was denying the very existence of Dhvani, Ananda tried to prove its existence step by step. He first started by stating that Artha in Kāvya which Sahridayas relish is of two kinds, the expressed and the implied or suggested, Vācya and Pratiyamāna (I 2). Just as the various limbs of the beautiful woman or the body of that woman itself is one thing and besides that there is something hanging over her called Lāvanya, so also there is in poetry something which is totally different from the expressed and the obvious,

the Vācya This is borne out by experience This something in poetry is also experienced as being separate and altogether different from the Vācya, the expressed. If in a set of instances it can be shown to exist in this manner, separately and different from the expressed, the first stage is crossed and the opponents must accept that a separate non-expressed sense is a fact For this purpose, Ananda avoids the name of Dhvani which he wants to give to that suggested sense and the process of its realisation, and generally introduces his critics and readers to the other unexpressed sense He accordingly gives five instances of such unexpressed sense, regarding Vastu (Vastudhvani). This Bhoja seems to take by itself and as separate from Dhvani, which according to him is the third kind of Tūtparya, appearing after and through the second, named the Pratiyamāna. The Pratiyamāna is defined by him as the extrameaning immediate to the Abhidhiyamāna Proper emphasis on the condition "उपसर्जनीकृतस्वार्थ" in a case of Dhvani from Śabda or Artha or both is not laid by Bhoja and there is, as a matter of fact, no critical and deep or intense study and exposition of Dhvani in Bhoja's work After the release of the mere expressed Vākyārtha from a Vācya, the sense, in many cases, goes on revealing more and more The first revealed ideas which are not directly expressed by so many words in the sentence is the Pratiyamāna; the next or subsequent or final revelations constitute Dhvani. If we examine Bhoja's explanations of his own illustrations of the several varieties of Dhvani, we shall see that, in each and every case, Dhvani passes through Pratiiti or the Pratiyamāna Artha, and the suggested, Dhvanyamāna, always arises at the back of or through the Pratiyamāna "एतन् प्रयाययन् इदं ध्वनति" is the phraseology in all cases We can say that the two do not differ except in the fact that the Pratiyamāna is the first risen Dhvani and Dhvani itself is the subsequent Dhvani Almost all the Gāthās given as illustrations for the varieties of the Pratiyamāna are taken up in the Dhvani section and the suggested idea or Dhvani is pointed out in all of them As regards these, Bhoja says that the Dhvani is the suggestion of how clever the lover or the lady or her friend is, how much one loves the lady and so on In the verse शिवरिणि व नु नाम etc., all non-expressed implied ideas are called Pratiyamāna and as for the suggestion or Dhvani, Bhoja says it is the love of the man for the lady described in that verse In the Gāthās मम प्रमिश्र etc., Bhoja assigns all implied ideas, Arthas or Vastus to the class of Pratiyamāna and gives the Vaidagdhya of the Nāyikā or her Ceti as the suggested, Dhvani.

नयवत्या वैदग्ध्यं ध्वनति । प्रार्थनार्थद्वयं ध्वनति । स्तुतिगोपनेषु सखीगोपनेषु सखीवैदग्ध्यं ध्वनति । वर्यनीयाया, चरित्योक्त्यर्थप्रतीतिं ध्वनति । वर्यनीयायाः स्तुतिरागं प्रकाशयति । and so on Thus, the first risen suggestion is Pratiyamāna, it is of the nature of Vastu-dhvani only, to adopt here Ananda's phraseology and classification The subsequent or final suggested idea is described as Dhvani proper. It is mostly of the nature of Bhāva, that is, Stāyini like Anurāga or Rati as in the case of शिवरिणि व नु नाम etc. which forms the Rasādi dhvani of Ananda or Anubhāvas etc., like Vaidagdhya, Rūpotkarsa (Uddīpana vibhāva) and the like, which are Gunas of the Nāyaka and Nāyikā, and similar things which

however come more and more under the category of Vastudhvani. If however Bhoja had really pursued such distinction or made some such clear classification that Vastu-Alamkāra Dhvanis form the Pratiyamāna and that Rasābhāva dhvani is the Paramatātparya and Dhvani, it would have been interesting. Or, if he had emphasised 'Upasarjanīkṛtasvārthatva' in the definition of Dhvani, he could have separated the Pratiyamāna as Guṇabhūtavyaṅgya or cases of Alamkāras where Dhvani is not pronounced. As different from this, he could have given Dhvani as cases where it dominates over the subordinated Vācya. He must then have defined and illustrated both differently. As it is, we must say that Bhoja has not made out any point to distinguish the Pratiyamāna and Dhvani. A distinction into Vastu-Alamkāra dhvanis and Rasādhvani, Bhoja did not hit upon at all; he found the Paramatātparya to be of the form of Vastu also and so he vaguely left the question, leaving it to us to define his position systematically. Hemacandra who reproduces the text of the *Śr. Pra.* on the varieties of the Pratiyamāna considers the whole text as referring to what Ānanda distinguishes as Vastudhvani. See Hemacandra, *Kāvyaṇuśāṇa* pp. 26-34.

At best, we can say from Bhoja's text only this much that the Pratiyamāna is 'Avāntara-gamyamāna artha' or 'Abhidhīyamāna-avyavahita-dhvanī' and Dhvani is 'Paramatātparya.'

For all practical purposes, we must ignore this vague distinction into Pratiyamāna and Dhvani. Tātparya must be described as having only two kinds, the expressed and the non-expressed or the extra-sense that is implied or suggested. It would have been enough if Bhoja had given Tātparya as being two-fold, Abhidhīyamāna and Pratiyamāna otherwise called Dhvanyamāna. While explaining the relation of the non-expressed, Anabhidhīyamāna or Abhidhīyamāna-atīrīkta, with the śabda Brahman as one of Viparītmā, Bhoja mentions only the Pratiyamāna, though immediately, he cites a verse and points out in it a set of implied ideas, the former part of which he calls Pratiyamāna and the latter part Tātparya or Dhvani.

WHAT IS BHOJA'S TĀTPARYA?

The Tātparya śakti refuted by Ānanda is the Mīmāṃsaka's. Upholding it, Dharmika says that it is not necessary to recognise a new function called Dhvani. Bhoja follows in the gap between the two and greets both with both his hands. He accepts Ānanda's Dhvani and his adversaries' Tātparya. Tātparya is used by Bhoja in two meanings, one bigger and another a more restricted one. While he speaks of Tātparya as one of the four Kevala-śabda sambandha-śaktis (Vṛtti, Vivakṣā, Tātparya and Pravibhāga), he uses Tātparya in the larger sense. Under it comes the Abhidhīyamāna Vākyārtha which Ānanda urges must be the proper meaning of Tātparya. But Bhoja brings under it Ānanda's Dhvani, as Dharmika and other earlier critics of Ānanda urged. The Abhidhīyamāna is not called exactly Tātparya. A special śakti like that is not called forth by Bhoja for the primary import of a sentence, as by the Mīmāṃsakas. The primary sense of a

sentence he says, is got at by Ākāṅkṣā, Sammādhā, Yogyatā etc., when the words themselves deliver the meaning of each through Abhidhā, Lakṣanā or Gāmnī Śakti. Or, as Kumārabhaṭṭa puts it, the very sentence in proper grammatical build gives its Vākyārtha by its own inherent nature. "तन्मैत्रं स्वर्गवत्पौ वाच्यार्थः कर्म प्रतीयत इति चेत् तर्हिः स्वार्थवत् वाच्यमभिप्रा, न पुन तादृशेण गीर्वाणमनमिर्तेन दूमः । अत एव ते वर्णयन्ति भाषादृष्टादिमये रति पदानां पदार्थानां वा समन्वयमक्तिः वाच्यम् तद्वत्त्वान्नो वाच्यार्थः ।" Pp 32-33. *Pratāparudhīya Vyākhyā* Bāḷamanoramā Edn. Therefore, regarding Abhidhīyamāna, Bhoja must be said to follow the Tār-
lokas. Tātparya is the general name for his Abhidhīyamāna as well as other kinds of non-expressed meanings. It is the name of the Abhidhīyamāna as well as of the Pratiyamāna and the Dhvanyamāna Arthas. The two, the Pratiyamāna and Dhvanirūpa, can however be clubbed together and Bhoja can, after ascribing the primary Vākyārtha to the power of the Vākya itself (Vākyamahimā), reserve the name Tātparya to the suggested. As a matter of fact, in certain passages he has made such a reservation that Tātparya is Dhvani. In the oft-referred-to discussion of Dhvani at the end of chapter VI of the *Śr Pra*, Bhoja gives the Abhidhīyamāna-meanings of the verse and reserves the name Tātparya for the third sense, which he says is called Tātparya in the world of ordinary expression but goes by the name of Dhvani in the world of poetry.

(1) "—तत्पर्यम्, यस्य वाच्येषु च्यविरिति प्रविदि- ।"

(2) On p. 44 (Vol. II) Bhoja says "अविधीयमानम् प्रतीयमानम्, तत्पर्यं (च्यविः) च—।"

Dhanika's view and the view refuted by Ananda is the extension of the Mīmāṃsaka Tātparya to cover Dhvani also. Bhoja cannot be said to reject this also. It is really a great task to find out whether Bhoja rejects any view. He goes on piecing together all views. Ananda would agree with Bhoja if the latter could confine Tātparya to the Abhidhīyamāna and leave the Pratiyamāna and Dhvani as being above the Tātparya and as being Dhvani. Dhanika would agree with Bhoja if the latter calls Abhidhīyamāna Vākyārtha the Tātparya and also the Pratiyamāna and the Dhvanyamāna as Vākyārtha and Tātparya. Bhoja does so, all the amount of thought directly and indirectly expressed by a sentence is held as Tātparya by Bhoja, according to the Tātparyavādin, but here Bhoja votes for an analysis of the mass of ideas expressed directly and indirectly and labelling each variety. At this stage, he says that beyond the Vākyārtha got at by the power of the Vākya itself through Ākāṅkṣā etc., there is a class of ideas got at by suggestion, and Dhvani is here accepted. He even goes so far as to restrict the name Tātparya to that is to Dhvani, within which we can include his Pratiya-

Tātparya a name
says that there
for Dhvani. A clearer position is
are only three capacities, Abhidhā, Lakṣanā and Dhvani, and Dhvani itself is Tātparya.

“तात्पर्यार्थोऽपि व्यङ्ग्यार्थ एव, न पुनः पृथग्भूतः । अभिधातृक्षणाव्यञ्जानाख्याः तिस्रः शब्द-
पुत्तयः ।”

Kumārasvāmin explains :

“ननु चतुर्थे तात्पर्यार्थे जायते कथमर्थप्रतिपत्तिः, इत्याशङ्क्य तस्य तृतीयेऽन्तर्भाव इत्याह—
तात्पर्यार्थे इति । अत्र वक्तृपुद्गिमतिर्यापितः वाक्यावगम्यः वाक्यार्थः रसादिभूतः तच्छब्देनोच्यते ।
तस्मिन् पराः तत्पराः तदात्मकाः, तद्विषया इत्यर्थः । तेषां भावः तात्पर्यम् । ननु अभिहितानां पदार्थानां
अर्थाभिधातिनां वा पदानां विशिष्टार्थप्रत्याख्यानशक्तिः तात्पर्यमिति मतभेदेन भीमांतकाः वर्णयन्ति ।
अनस्तन्मते देवदत्त गामानयेत्यादौ देवदत्तकर्तृकदण्डकरणकगोचर्मकानयनस्यः विशिष्टार्थ एव
व्यङ्ग्यत्वविधुः तात्पर्योद्वेगनत्वात् तात्पर्यार्थ इत्युच्यते, कथमस्य व्यङ्ग्येऽन्तर्भावः इति चेत्, सत्यम् ।
न हि तावन्मात्रं कविसंस्मयिष्यन्ति । काव्यशब्दानामव्यव्यतिरेकाभ्यां प्रष्टांतानिर्वातविषयभूतस्य
प्रधानस्य प्रयोजनान्नस्य असेमवान् । किन्तु तदर्थन्यारेण प्रतीयमाने सामाजिकानन्दात्वादपक्षे
रसादावधान्तरे । अतस्त एव तात्पर्यार्थः । तत्प्रत्यायकपदार्थशक्तिरेव तात्पर्यं कविसस्यम् । X X
X अतो X X व्यञ्जनस्यैवेद नामान्तरकरणमिति X ।” P. 32.

Bhāmanoramī Edn.

तस्माद् व्यञ्जनापरपर्यायमेव तात्पर्यं कविभिर्द्वीकृतम्, नान्यदिति सिद्धम् ।

अत एवोक्तं भावप्रकाशे—

अतो ध्वन्यादिव तात्पर्येण्यमानत्वतः स्वतः ।

काव्ये रसालंक्रियादिः वाक्यार्थो भवति स्फुटम् ॥ (p. 150 Caek. Edn.)

उक्तं च ध्वन्याधार्यैः “यद्यपिप्रायचित्तेपक्षे व्यङ्ग्यं गन्धार्पाभ्यां प्रकाश्यते तद्वति
विकसितं तात्पर्येण प्रकाश्यमानम्” इति । (*Dhvanyāloka* III P 199) *Ibid* P. 33
Bāmanoramī Edn.

Vidyānātha and Kumārasvāmin clearly identify Tātparya and Dhvani. This
Tātparya does not mean that of Mīmāṃsakas but is only another name for
Dhvani. A general sense of ‘Tatparatva’ i.e., Rasādiraparatva is put on Tāt-
parya by Kumārasvāmin and such a general usage of Tatparatva is met with
in the *Dhvanyāloka*.

तत्पर्येण गन्धार्थो यत्र व्यङ्ग्यं प्रति स्थितिः ।

At the end of *Uddyota* I., Ananda says .

“—तात्पर्येण प्रकृतान् यत्र व्यङ्ग्यप्राधान्ये न च्यतिः ।”

and Abhinava explains this Tātparya as the final and chief purport :

तात्पर्येण विधानिधामनया । प्रयोजनन्येनेति यावत् ।

and more similar instances are available in the text of the *Dhvanyāloka*.
Ananda will not have any objection to such an interpretation of Tātparya,
enabling it to become a synonym of Dhvani. Kumārasvāmin quotes from the
third *Uddyota* of Ananda the concluding part of Ananda’s arguments showing
how the Mīmāṃsakas also, if they want to explain the difference between
Pauruseya and Apauruseya Śabda, must accept Dhvani or Vyāñjanā.
(P 199)

Both the sections on Dhvani in the 6th and 7th chapters of the *Śr. Pra.* close with the following verses

तात्पर्यमेव वचसि ध्वनिरेव काव्ये

सौभाग्यमेव शुणसंपदि वदभस्य ।

लावण्यमेव वपुषि स्वदत्तेऽङ्गनाथा।

॥ अक्षर एव हृदि मानवतो जनस्य ॥

and यदभिप्रायमर्थस्व वक्तुर्वाक्यान् प्रतीयते ।

तात्पर्यं अर्थधर्मस्तत् शब्दधर्मं पुनर्ब्रूहि ॥

संभाग्यमिव तात्पर्यम् भान्तरो गुण इष्यते ।

वाग्देवताया ल्हावण्यमिव वाद्यस्तथोर्पेति ॥

अद्विप्रकृपांतु द्वयेन द्वयमुच्यते ।

यथा गुरभिर्वशातः मधुमाधवमनया ॥

Bhoja *Sr Pra* Chapters VI and VII.

In ordinary speech and writing, the purport is called Tātparya, but the purport in poetic expression is called Dhvani. And what is the difference in the nature of the ordinary utterance and the poetic utterance, that purports of the two must be called by two different names, Tātparya and Dhvani? Ordinary talk and writing is "Avakra", not beautiful, poetic expression "Vakra," beautiful.

यदवक वच शास्त्रे लोके च वच एव तत् ।

वक्र सदर्थवादादौ तस्य काव्यमिति स्मृतिः ॥

Thankara is more graceful name for Tātparya is Dhvani; this is the idea we

intended idea, is a quality of Artha. What does Bhoja mean by Dhvani on the other hand is śabda dharma. What does Bhoja mean by this? Does he mean that Dhvani is the name of the Vyañjakaśabda and that Tātparya is the name of the Vyangyārtha? That Dhvani is the Vyañjani śabdavyāpāra and Tātparya is its result? Or, does he mean that śabda-dhvanī is Dhvani and Arthadhvanī is Tātparya? The last is clearly impossible; for, he speaks of Dhvani as pertaining to both śabda and Artha. Again there is more poetry than any scientific analysis, when Bhoja says that Tātparya is internal, is the Saubhāgya of Vāk or speech, and Dhvani is external, the Lāvanya of Vāk. Another attempt, Bhoja makes to clarify the issue, he says in conclusion that you can call either by either name, they are identical; just as the months of Caitra and Vaiśākha, so called from an astronomical point of view, are called Mādhya and Mādhava from another point of view, by two other names, so also the purport of an expression can be called Tātparya or Dhvani. To sum up

1. Bhoja accepts Ananda's Dhvani

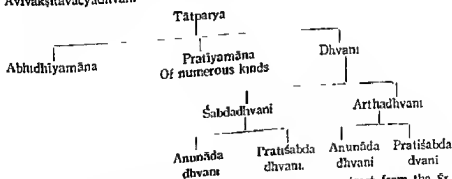
“अत एव अर्थोऽत्र प्रधानत्वेन व्यञ्जकः, पूर्वञ्च शब्दः । शब्दोऽत्र (‘सुवर्णपुष्पम्’ इत्यादी अविदितवाच्यं) प्रधानतया व्यञ्जकः, अर्थस्तु तत्तदङ्गारितया—।” P. 49 *Locana*.
In the *Asamlakṣyakramavyangya* variety of *Vivakṣitānyaparavācya*, there is the least scope for *Śabdadhvani*.

Bhoja gives a simple classification of *Dhvani*. He has two kinds of classification. One is from the above-noted point of view of the suggesting element, the *Vyañjaka śabda* or the *Vyañjaka artha*. See Ratnaśvara also on *ध्वनिमत्ता तु गाम्भीर्यम्* in *S K Ā I* p 55

“ध्वननं ध्वनिव्यञ्जनरत्ना व्यापारः । न द्विविधः—शब्दध्वनि, अर्थध्वनिश्च । × × ×
तस्मान् शब्दाध्वनितं ध्वननं शब्दध्वनिः, अर्थाध्वनितं च अर्थध्वनि इति वक्तव्यम् ।”

... is into *Anunāda*, a phrase occurring in *Ānanda* as

self *Anunādadhvani* is explained as *Anunāda*—...
closely fused with the expressed and the implied senses or that case which looks like a continuation of the expressed sense, where the suggested does not stand separate. *Pratīdhvani* is the suggestion of a different idea standing separate, like echo which is a duplicate of our voice. This variety of *Pratīśabdadhvani* where the suggested idea stands apart—*Pythagbhūta*—is *Ānanda's Avivakṣitavācyaadhvani*.



For illustrations and explanations of these varieties, see extract from the *Śy Pra* at the end of this section

Śāradātanaya summarizes Bhoja's treatment of *Sūhitya* in his *Bhāvopra-kāṣa* and tries to present Bhoja's ideas on *Dhvani* in the light in which he understood them. Chapter VI pp 147 (line 17) to 150 (line 14). *Tātparya* is defined by *Śāradātanaya* as—*वाक्यार्थं प्रति शेषत्वमुच्चारणस्य*—and it is divided, as is done by Bhoja in
It is at this stage a change. He finds it, a
titi and *Dhvani*, *Pratīyamāna* and *Dhvanyanāna* ...
tion that such meaning as is called forth to explain a statement whose obvious

expressed sense is clearly incompatible, Anupapanna, is called Pratiyamāna. The example is "Viṣam bhukṣva" This is partly faithful but not wholly, to Bhoja's text.

यथाभिधीयमानार्थाद् अन्यथानुपपत्तिः ।

प्रतीयमानो वाक्यार्थः यस्स प्रत्याख्य ईरितः ॥

'विषं भुंक्त्व' इति वाक्यादायेव तादृक् प्रतीयते ॥

Bhoja does not restrict Pratiyamānatātparya to cases of Anyathā-anupapatti of the Abhidhiyamāna. For, Bhoja expressly says :

"—वाक्यार्थः उपपद्यमानः अनुपपद्यमानो वा—" (P. 32. Vol. II).

though he illustrates only the latter with example "Viṣam bhukṣva" In other respects, Śāradātanaya faithfully summarises the whole text of Bhoja on Dhvani. At the end of this section, Śāradātanaya takes up the question of the difference between Dhvani and Tātparya. He quotes the Kārikās on Dhvani "अप्रतिष्ठमविभ्रान्तं" etc quoted in the *Avaloka* on the *Daśarūpaka* and says that this view is wrong. Dhvani and Tātparya are not separate but are identical. Dhvani or the suggested idea is got at only through the Tātparya Śakti of a sentence. The suggested idea is also part of a speaker's intention and everything coming within the speaker's intention, is Tātparya. There is no rule which lays down that the speaker's intention, beyond a certain stage, ceases to be Tātparya and needs a new name. Here Śāradātanaya quotes Dhanika's Kārikā from his lost *Kāvyanirṇaya* which his *Avaloka* quotes :

एतावतैव विभ्रान्तिः तात्पर्यस्येति किं कृतम् ।

वाक्यकार्यप्रकारित्वान् तात्पर्यं न तुल्यभूतम् ॥

Śāradātanaya does not quote Bhoja's verses on the difference between Tātparya and Dhvani which bring in the similes 'Lāvanya' and 'Saubhāgya'. Instead, Śāradātanaya gives a single analogy. He says that Dhvani is a class of Tātparya, an Avāntarabheda, even as Brahmacārin is a kind of Brāhmaṇa, the first Āśrama Brāhmaṇa

ध्वनितात्पर्ययोर्भेदो ब्राह्मणव्रद्धाचारिवत् ।

तदन्तरभेदो हि प्रायेण दृष्टमुच्यते ॥

तात्पर्यमेव वदन् ध्वनिरेव वाक्ये । etc. from Bhoja's *Śr. Pra.*

अनो ध्वन्याख्यतात्पर्यगम्यमानन्वयः स्वतः ।

वाक्ये रगादिक्रियादिविधायिणो भवन्ति सुन्दम् ॥

एव विरूपे तात्पर्यं तन्महात्पर्यवेदिभिः ।

वस्तुदारा वाक्यधर्म एवेति परिबीज्यते ॥ *Bhā Pra.* P. 150

Bahurūpamītra, in his commentary on the *Daśarūpaka* (Mad Ms. R. 4188 pp 76-79), follows Śāradātanaya closely and puts in prose Śāradātanaya's summary of Bhoja on Dhvani. He ends thus :

अत्र, तृतीयच्छास्त्रेण ध्वनिनाम्ना तात्पर्येण सम्यग्मानन्वान् रगादिक्रादि. वाक्याणि. । × ×

× एवं विप्रचारमपि तात्पर्यं वस्तुदारा वाक्यधर्मः एवेति ।

Bahurūpamiśra follows also Śāradātanaya's own modification of Bhoja's Pratiyamāna Śāradādātānaya and, following him, Bahurūpa also, say that Tātparya pertains to the speech through the speaker, Vaktṛdvārā vākya-dharmah, but Kumārasvāmin asserts that it pertains purely to the speaker and not to the speech

उद्देशो नाम वक्तृधर्मः, न मीमांसकानामिव वाक्यधर्म इति । P 33

It is not clear what Bhoja's ideas are on the description of Rasa as Vāk्यārtha; we do not find him discussing the subject in the section on Tātparya and Dhvani. But, while describing the varieties of composition, Dr̥śya ^{and the other nine Rūpakas} ^{velve} form Vāk्यār-
etc., form Padārthā-
bhinaya

वाक्यार्थाभिनयोऽयं प्रकीर्तितो नाट्यदिभेदेन ।

द्वादशविधपदार्थाभिनयमथ यथास्थितं वक्ष्ये ॥ P 422 Vol II Śr. Pra

This by itself cannot lead us far. In this same chapter (XI) we find Bhoja saying regarding Rasa

— न हि विभावादयोऽलंकाराः, अपि तु भावरसतदाभासानामलंकाराणामभिनिष्पत्तिहेतवः अर्थविशेषाः ।

तन्वेवमपि अर्थगुणत्वाद् अमीषामलंकारत्वं प्राप्नोति ? सत्यमेतत्; किन्तु अन्यपरतया त उपदीयमानाः तत्रैव न्यग्भवन्ति; न वाक्यार्थप्रतीतिं पदार्थाः पृथक् स्फुरन्तीति । P 370. Vol. II.

Bhoja states here clearly that Vibhāvas etc., are similar to Padārthas in a Vāk्यārtha. Rasa, Bhāva and their Abhāsa form Vāk्यārtha. While the Padārthas are described, they have no more purpose to serve than the manifestation of the Vāk्यārtha, the Vibhāvas etc., do not separately exist by themselves and are not ends in themselves, their ultimate aim is the mani-
... Padārtha-vāk्यārtha-nyāya between Vibhāvādi

This will not go against Ānanda, 104, ... separately realised when we realise the sentence-meaning; similarly, so quick is our perception of the Rasa from the Vibhāvas etc., that there seem to be no Vibhāvas etc. nor even a process of transition, Krama, from them to Rasa. Says Ānanda

स्वसामर्थ्यवशेनैव वाच्यार्थं प्रययन्नपि ।

यथा व्यापारनिष्पत्तौ पदार्थो न विभाज्यते ॥

तद्वत्तत्वेतसां सोऽर्थः वाच्यार्थविमुखात्मनाम् ।

बुद्धौ तत्त्वार्थदर्शिन्या इदित्येवावगम्यते ॥ Dhya A I 11-12

Rasa is therefore Vāk्यārtha, and Vibhāva, Anubhāva and Vyabhicārin constitute Padārtha. The Vāk्यārtha, viz—Rasa, must naturally be got at through Tātparya, otherwise called Dhvani and, as such, Bhoja contradicts

neither Ananda nor Dhanika. In Dhanika's *Avaloka* we find a clear mention of Rasa being Vākyaṛtha, those that manifest it, Vibhāvas etc., being the Padārtha, and the Vākya being the Kāvya.

“तत्र विभावदयः पदार्थस्थानीयाः, तत्संमृष्टौ रत्यादिः वाक्यार्थः ; तदेव कव्यवाच्यं यदीयां तावमी पदार्थवाक्यार्थौ ।” *D. R. A.* p. 120

The dramatic and semi-dramatic compositions described by Bhoja as Vākyaṛthābhīnaya and Padārthābhīnaya are so designated perhaps after the manner of such a characterisation of those two by Dhanañjaya and Dhanika. Dhanañjaya says. “दक्षैव रमाश्रयम् । अन्यद् भावाश्रयं नृत्यम् । आद्यं (नृत्यं) पदार्थोभिनयः ।” and Dhanika says : “—तथा वाक्यार्थोभिनयात्मकद्राव्यान् पदार्थोभिनयात्मकमन्दव नृत्यम् ।” *D. R. A.* Pp. 2-3

The major Rūpakas depict Rasa which is like the full Vākyaṛtha ; so they are called Vākyaṛthābhīnaya. The Uparūpakas depict only Bhāvas and are therefore called Padārthābhīnaya.¹

APPENDIX I.

It was noticed above while surveying the position of Dhanañjaya and Dhanika that the *Avaloka* compares the majority of cases of Kāvya-vākya where the Sthāyin is not expressed to such elliptic sentences as “Dvāram dvāram” where the verb mentioning the action “Pidhehi” is absent but is understood from context etc. The understood action of ‘shutting’ in the one case and the understood Sthāyin in the other are both Vākyaṛtha. Thus they come within the scope of Tātparya. (See *D. R.* p. 120)

Bhoja discusses the two concepts of Adhyāhāra and Vākyaśeṣa related to the case of elliptic or incomplete sentences in Chapter IX of the *Śr. Pīṭa*. (Vol II pp 178-184). As an instance of Adhyāhāra, he cites the sentences in which the verbs giving the actions are not expressed, Ārūyamāṇa kriyā, and sentences in which verbs alone are seen and subjects or objects are not found.

“‘द्वारं द्वारं’ इत्युक्ते संमिश्रतां अयान्वितां चेत्यप्याद्विषये । तथा वर्षन्त्युदेति इत्युक्ते ‘देव’, गृह्यः’ इति ”

Though this understood element is also part of the Vākyaṛtha, Bhoja says that the understood element is got at by the Pramāṇa of Śrutārthāpatti. For without that element, the sentence is deficient or unintelligible.

A similar case is Vākyaśeṣa. Bhoja explains it as distinct from Adhyāhāra. Both of them are cases of elliptic expressions, with something left to be understood. But in the former case, we fill up a word, Śabda, in the latter, an idea, Artha. The sentence is incomplete in the case of Adhyāhāra in respect of words or Śabdās themselves ; but in Vākyaśeṣa the Vākya is complete so far as Śabdās go, only the sense is yet incomplete,—अर्थोऽपरिपूर्णः । Therefore, Bhoja says that Adhyāhāra is Śabdalīkāṅkṣā nivartaka and Vākyaśeṣa is Arthālīkāṅkṣā nivartaka.

¹ More of this distinction is to be had in the section on Bhoja and Nāṭya Śāstra.

क. पुनरप्याहारवाक्यशेषयोर्विशेषः । शब्दाकाशानिर्वर्तकोऽप्याहारः । अर्थाकाशानिर्वर्तकः वाक्यशेष इति । p 180 Vol II

What is Vākyaśeṣa? It is Arthakalpanā, the putting forth of idea to explain an expression, in which that idea is understood but not exactly expressed. The sentence means it certainly but does not actually express it. As for instance, all sentences finally mean either an injunction (Vidhi) or a prohibition (Niṣedha). Even in cases where we do not find express mention of either, we have to imagine and understand them. Thus, when one says on seeing a traveller "आर्यनिवासोऽयं देशः" he means to induce him to make a halt in his place, by praising that place as a fit abode, it being the habitation of noble men. Similarly, to request one to stay and dine, one says "मध्याह्ने वर्तते". If one says "सचोरः पन्थाः" he means to say "don't go that way".

सर्ववाक्यानां विधिविशेषपर्यवसायित्वान्, साक्षात् तदभुतावपि तदुपपन्नान् वाक्यशेषः । तथा—'आर्यनिवासोऽयं देशः' इत्युक्ते ईदृशं स्थानव्यम्, 'मध्याह्ने वर्तते' इत्युक्ते ईदृशं भोक्तव्यम्; 'सचोरः पन्थाः' इत्युक्ते न गन्तव्यम्; 'महास्तस्मिन्' इत्युक्ते न स्नानव्यमिति वाक्यशेषो भवति । p 179 Vol II

And this idea filled in to complete the sense is said to be had not by Pratyakṣa, Anumāna, Upamāna or Śabda but by Śrūtārthāpatti.

अथैव प्रत्यक्षानुमानोपमानशब्दैः अनुपलब्धमानः किंप्रमाणविषयस्त्वान्, अप्याहारवत् धृतार्थापत्तिप्रमेय इति । p 180 Vol II.

The Prābhākara mīmāṃsakas do not accept this Śrūtārthāpatti and they do not have Śabda-adhyāhāra at all. They accept that there are cases of Arthakalpanā but that Arthakalpanā is not through Adhyāhāra or Vākyaśeṣa, operating through Śrūtārthāpatti. The whole idea understood in the case of an elliptic expression is expressed by the Abhidhāvyāpāra of the available expression itself. How can these words express also senses which they do not have and for which other words are needed? The Prābhākaras say that the scope of the Abhidhā is extended far enough to embrace the understood sense also. The Abhidhā shoots like an arrow over a wide field, Bhoja replies that this view will not hold good. For the Abhidhāvyāpāra can mean no more than what the words put together mean exactly. Nor can this long-long Abhidhā be the Tātparya-śakti. Says Bhoja,

यद्योक्त—कल्प्यमानस्य अर्थस्य अवदिक्रमं सा भूदिति ध्रुवमाणस्य शब्दस्यैवायमिपोरिव दीर्घदीर्घो व्यापारः इति, तदपि न सम्भवं, तस्य तथाविधार्थप्रत्यायनानामध्वान् । स हि तमर्थं प्रत्याययन् अभिधाशक्त्या वा प्रत्याययेत्, तावदेवशक्त्या वा? (न अभिधाशक्त्या), तस्यैव पदार्थप्रतिपादनमात्र एव उपक्षीणत्वान् ।

1 The *Arthasāstra* of Kautilya gives Vākyaśeṣa as one of the Tantrasyuktis in the last chapter. It is illustrated by a case of Upamā in which the Upamāna is missing, but the Upameya and the Samānadharmā—as in "Chinnapakṣa iva"—are present. The Upamāna of 'bird' is understood and this is Vākyaśeṣa.

Vāmana gives the same idea of Vākyaśeṣa as the *Arthasāstra*.

रीतिर्नामेयमात्रा काव्यस्य । उरीत्येवेति वाक्यशेषः । I = 6
There is no Vākyaśeṣa, incompleteness of the sentence, in these cases.

नापि तात्पर्यशक्त्या । तात्पर्यशक्तिर्हि प्रतीयमानार्थविषया तत्रैव प्रकाशते, यत्र वाक्य-
वाक्यार्थयोः परिपूर्णत्वं भवति । यथा ' विप भुञ्च, मा चास्य गृहे भुङ्क्षुः ' इति । अत्र तु परिपूर्णं
वाक्ये नार्थः । परिपूर्णं इति तात्पर्यशक्तेरवज्ञातः । ' न हि तां तथाविधां त्वमत्याक्षीः ' इत्यादिप्रयोगं
विना वाक्यार्थस्य परिपूर्णत्वं भवति ।

× × × × ×

तस्माद् अर्थापत्त्याः पूर्वं शब्द एव प्रत्येतव्यः । तस्मिन् प्रतिपद्ये तत् एव अर्थावगमोऽपि
भवितव्य इति न तात्पर्यतः श्रूयमाण एव शब्दः परिहृयणीयः ॥

Vol. II. Pp. 182-183 *Sr. Pra*

तस्मादवश्यमेव अथाहारवाक्यशेषतित्तये धृतार्थापत्तिरभ्युपगन्तव्येति ॥ p. 184.

Now, we shall examine the definition of Vākyaśeṣa and its illustrations. Bhoja says that a Vākya as such means Vidhi and Nīṣedha, and even where there is no express Vidhi or Nīṣedha, we must have it as understood. This holds good also for the Kāvya-vākya. For, beyond Rasa, and in respect of Vyutpatti, the purport of a Kāvya is to induce us to a good action and to dissuade us from a bad action. A Rāmāyana-kāvya means :

रामवद् वर्तितव्यं, न रावणादिवद् ।

Says Bhoja on p. 143, Vol. II, on Vākya-ekārthabhāva :

“ यस्तु तदुपरामाद्यनादिप्रबन्धार्थानामवधारणोपहितसंस्कारस्य रामवद् वर्तितव्यं न रावणादिवद्
इत्यादिविधिनियेपप्रतिभाविशेषः उपजायते, स समस्तविषयासौ चतुर्गणैकहेतुः परो महावाक्यार्थः
× × × । ”

Earlier also, Bhoja says, while dealing with Vākya-rtha in Chapter VI, that Bhāvanā, Vidhi and Pratibhā are Vākya-rtha and that Vidhi in Kāvya is the implied injunction to act like Rāma and not to act like Rāvaṇa. Here Bhoja plainly says that this implied Vidhi-nīṣedha is got at by Vākyaśeṣa.

प्रवृत्तिनिवृत्त्योर्विधायकः अर्थधादादिमिरुपक्रियमाणः लिङ्गलोदतव्यादिवाक्यः शब्द-
व्यापारो विधिः । × × × सर्वं हि वाक्यं विधिनियेषयोरेव पर्यवस्यति ।
यत्रापि च लिङ्गादयो न श्रूयन्ते, तत्रापि विधिनियेषपरतया सर्वकार्यानो वाक्यशेषमुताः ते
अवगम्यन्ते । तथा इह देशे मुनिश्रमिन्पुत्रे अत्रैव स्थातव्यम् ; मन्त्राग्रे वर्तते इत्युक्ते ईदं भोक्तव्यम् ;
मन्त्रोरः पन्थाः इत्युक्ते न गन्तव्यम् ; प्राज्ञः गर्तव्यस्यामिन्पुत्रे न स्नातव्यमिति प्रतीयते ।

किञ्च महावाक्यैरपि रामायणादिभिः इदमेव व्युत्पाद्यते-रामस्य पितुराज्ञां पालयतः वनवाग्निनोऽपि
तथाविधः अभ्युदयस्संयुतः, रावणस्य परदारान् अमिलयतः धौलेयविजयिनोऽपि तथाविधः उच्छेदः ।
तस्मान् पितुराज्ञां पालयेत्, परदारान् नामिलयेत् ; रामवद् वर्तेत, न रावणवद् इति । ”

Pp. 408-9 Vol. I.

It is clear from this passage that what Bhoja gives as instances of Vākyaśeṣa, sentences in which ' Vidhi-nīṣedha ' is not expressed, are of exactly the same nature as Kāvya. Vidhi or Nīṣedha is helped by Arthavāda, Stuti or Nindā. Poetry is Arthavāda, and its Vidhi-nīṣedha is implied, it is Vākyaśeṣa. This Vidhi-nīṣedha, Bhoja says is the second aspect of Vākya-rtha, called Vidhi. Thus ' रामवद् वर्तितव्यं, न रावणवद् ' which is Kāvya-vyutpatti is Vākya-rtha and Vākyaśeṣa for Bhoja. Dhvanivādin hold it to be Dhvanyamāna, suggested. When in the discussion on Adhyāhāra and Vākyaśeṣa, Bhoja says that

this Vākyaṛtha or Vākyaśeṣa of Vidhi-nṛsedha is realised through Śrutārthāpatti, he lets down Dhvani which he has elsewhere accepted. He joins the camp of those who, recognising Arthāpatti, have no need for Dhvani, those who hold the Arthāpattipakṣa in the two Kāṅkāś on the anti-dhvani view-points quoted by Jayaratha

The illustrations given by Bhoja for Vākyaśeṣa form Arthavāda and clearly correspond to Kāvya vākyas. Their implied injunctions and prohibitions correspond to Kāvyaavyutpatti and have to be explained by Dhvani only

Bhoja gives two illustrations for Vākyaśeṣa from Kāvyaś and gives us what ideas are left to be understood in those two cases. These remarks themselves prove Vākyaśeṣa to be Dhvani

“—वाक्यशेषो भवति । यथा च—

एव जीवितं त्वमसि मे हृदयं द्वितीयं
एव कौमुदी नभस्योऽस्मृतं त्वगङ्गे ।
इत्यादिभिः प्रियशतैरनुदयमुग्धा
तामेव—शान्तमथवा किमत्र परेण ॥

यथा वा— पत्युः पितेव स भवान् नलकूरस्य
रम्भा स्नुषा धनपतेरिव सा तवापि ।
यत्त्वन्मयं हृदयं तदेति कण्ठ
दीवस्तथापि यदि तत् स्मृत एव छन्दः ॥

× × × ×

तथा हि—तामेव त्वं तथार्थः विदुदवाहितमर्मात्मनाम विद्वत्सो च धमेवलीनत्वादीरिति
प्रथमश्लोके,

अक्रमयमानायामपि स्नुषायाः कामतोऽपि यत्प्रथमं तन्महापातकेषु प्रकृत्यते, किमत्र पुनः
अक्रमयमानायाः शपन्त्याः कोऽन्त्याश्च इदमेति द्वितीयश्लोके — — |” Pp 179-180
These are clearly cases of Dhvani, not of Dhvani dominant, but dominated
by Alamkāra, Vācya-anatśāy. That is, the former verse especially is Ākṣepa
alamkāra of the first variety in Bhāmaha and Ruṣyaka. The illustration in
Bhāmaha is .

अहं त्वा यदि नेक्षेय क्षणमप्यनुक्तं तनः ।
इयदेवास्त्वतोऽप्येनं सिमुकेनाप्रियेण ते । K A II 69

Ruṣyaka illustrates with a verse of exactly the same nature as the first given
by Bhoja :

“— — सा नून—आः किमथवा हतगन्धितेन । p 116 N S Edn

Bhoja gives a similar verse in his Śabdālamkāra section as illustration for
the Alamkāra called Samvṛtti mudrā

सङ्क्षिप्तमुदा यथा—
मणिरत्नं प्रसेनस्य तच्चानर्थेण विष्णुना ।
लब्धं येनाथ योनेन तेन किं कीर्तितं च ॥

अत्र 'कथापि खलु पापानामलमश्रेयसे यतः'; ततः 'किं तेन वः कीर्तितेन' इति सामि-
प्रायसंज्ञितरुणात् इयं संज्ञितामुदा। p. 146 S K. A.

Ratneśvara : "आस्ताम् इत्यादिबनसंज्ञेयः संज्ञितः"

This is a case of purposeful suppression of a part of an expression and this
"तेन किं कीर्तितेन वः" is of the same nature as the expressions "अन्तमधवा विमतः
परेण" and "न तदेति कण्ठम्" in the two verses given by Bhoja as illustrations
for Vākyaśeṣa. But these are not cases of dominating Dhvani but only cases
having an element of Dhvani. Bhoja, however, does not want to call such
cases of elliptic expressions where part of the expression is suppressed and the
sentence is not complete as cases of Tātparyā or Dhvani. They apply only
to cases of full Vākyas, where a further meaning is implied. It is for cases of
incomplete sentences that he postulates Vākyaśeṣa and Śrutārthāpatti.

तात्पर्यशक्तिर्हि प्रतीयमानार्थविषया तत्रैव प्रकाशते, यत्र वाक्यवाक्यार्थयोः परिपूर्णत्वं भवति।

× × × अत्र तु परिपूर्णं वाक्ये नार्थः परिपूर्णं इति तात्पर्यशक्तैवकाशः। ×

तस्मादर्थोपपत्त्या पूर्वं शब्द एव प्रत्येतव्यः। तस्मिन् प्रतिपन्ने तत् एव अर्थावगमोऽपि भविष्यतीति

न तात्पर्यतः ध्रुयमाण एव शब्दः परिक्षेपनीयः। [S. Pra Vol. II pp. 182-3.]

Abhinava also says that cases of Śrutārthāpatti where the Abhidhā itself has
not yet rested, and wants some more ideas to explain itself, are different from
cases of Dhvani which operates on full Vākyas, after the primary Abhidhā is
at rest having delivered its meaning.

अत एव समाप्तायामेव अभिधायां सहृदयेरेव स द्वितीयोऽर्थः अट्टम्यत्वेन अवगम्यते ×

× × एतच्च सर्वोदाहरणेऽनुसृतव्यम्। 'मीनधियो दिवा नास्ति' इत्यत्र अभिधेय अपर्य-
वसितेति मीन स्वार्थनिर्वाहस्य अर्थान्तरं शब्दान्तरं वाक्येऽतीत्यनुमानस्य ध्रुतार्थापत्तेर्वा
तार्किकमीमांसकयोः न ध्वनिप्रसङ्गः इत्यलं बहुना। Locana p 115.

APPENDIX II.

Bhoja notices some cases of what are instances of Dhvani while deal-
ing with various kinds of Vivakṣā in Chapter VII (Vol. II. p. 27). Of
these, the following deserve to be noticed here—

स्तुत्या निन्दाविवक्षा, निन्दया स्तुतिविवक्षा, विधिना निषेधविवक्षा and निषेधेन विधिविवक्षा।
These are cases of Dhvani, where the exact opposite of what is intended to
be conveyed is given as the expressed sense. These come under Bhoja's
Pratīyamāna class. Bhoja ends the section with these general observations
which would attribute Dhvani finally to the poet's power, as Bhaṭṭanāyaka
said when he made it a part of the Kavivyaṭpāra. See Jayaratha, *Alaṅ-
kāraśāstrī*, p 9 Bhoja says.

एवमित्यमनेकधा विवक्षा विप्रचते। तत्रैव सौख्यिकचारः—

अस्मिन्नपारे संसारे कविरैकः प्रजापतिः।

यथास्मिं रोचते किञ्च तथेदं परिवर्तते॥

अपि च— अत्रिमतिर्न दीनइ अत्रिअपि जइ टिअं व पटिभाइ।

जइ संटिअं अ दीनइ मुकईण इमाओ पभईओ॥ (The Gauḍavaho, Gō)

S. Pra Vol. II p 21.

THE TEXT OF THE ŚRĠGĀRA PRAKĀŚA
BEARING ON DHVANI
(Vol II Madras MS Pp 31-42)
(from Chapter VII)

“यत्परः शब्दः स शब्दार्थ इति तात्पर्यम् । तच्च वाक्य एवोपपद्यते । पदमात्रेण अभिप्रायस्य प्रकाशयितुमशक्यत्वात् । तच्च वाक्यप्रतिपाद्य वस्तु विन्यस्य भवति अभिधीयमानम्, प्रतीयमानम्, ध्वनिरूपं च ।

यत्र यत् उपात्तशब्देषु मुख्यगौणीकशब्दाभिः शब्दशक्तिभिः स्वमर्थमभिधाय उपरतव्यापारेषु आकाङ्क्षामप्रविधियोग्यतादिभि वाक्यार्थमार्थमभिधीयते तत् अभिधीयमानं यथा गौगच्छतीति ।
वाक्यार्थावगतेरुत्तरकाल वाक्यार्थः उपपद्यमान अनुपपद्यमानो वा अर्थप्रकरणाच्चित्यादिमहकृतां (त) यत् प्रत्याययति तत् प्रतीयमानम्, यथा ‘विम मुद्भव मा चरस्य गृहे मुद्भव’ इत्युक्ते ‘वरं विम भक्षित न पुनरस्य गृहे भुक्त्व’ इति प्रतीयते ।

अर्थशब्दोपायाद् उपसर्जनोक्तस्यार्थ वाक्यार्थावगतेरनन्तरम् अनुनादरूपं प्रतिशब्द-
रूपं वा (यत्) अभिव्यज्यति तत् ध्वनिरूपम् । तच्च न सार्वत्रिकम् । तथा हि निवृत्तेऽभिधाते कस्यचिदेव कास्यादे द्रव्यस्य अनुनाद जायते, कस्यचिदेव कन्दरादेः प्रतिशब्दः य-
(त)था कस्यचिदेव वाक्यस्य प्रतीयमानाभिधीयमानवाक्यार्थप्रतीतेरनन्तर ध्वनिरपलभ्यत इति ।
निमित्तमप्येतेन्युक्ते अङ्गोर्निमित्तो-भिधीयतं, देवो न भवतीति प्रतीयते ह्यातिशय च ध्वनन्ति (ति) ।
अर्थां प्रयोगः । तत्र अभिधीयमानं चतुर्धा विधिरूप, निषेधरूपम्, विधिनियेधरूपम्, अविधि-
निषेधरूपं च ।

(उदाहरणानि)

प्रतीयमानं पुनरनेकधा । कचिद्विधौ निषेधः—भम धाम्मिअ इत्यादि (गाथा-
II 75)¹.

अत्र विस्मयो भ्रमेति विधिवास्यं तत्र निकृते निश्चिन्त्यति, त्व च शुनोऽपि विभेदि, तस्मान्न त्वया तस्मिन् गन्तव्यमिति निषेध प्रतीयते ।

कचिन्निषेधे विधिर्यथा—अत्ता एतय निमज्जइ इत्यादि (गाथा= VII. 67.)

अत्र शब्दाया मा निपत्स्यसीति निषेधवाक्यं इयं श्रुतगम्या इय मच्छग्या इति विद्याभ्युपलक्ष्य रात्रां त्वया इह आगन्तव्य इति विधिः प्रतीयते ।

कचिद्विधौ विध्यन्तरं यथा—

बहलत्तमा हलरात्रि अय प्रोषित पति गृह शन्यम् ।

तद् जेगल्लम अगअण जहा ण मे सुविज्जामो (गाथा= IV 35)

[बहलत्तमा हलरात्रि अय प्रोषित पति गृह शन्यम् ।

तथा आगृहि प्रतिवेशिन् न यथा वय सुप्यामहे ॥]

यत्र (अत्र) यथा वय न सुप्यामहे तथा आगृहीति विध्यभिधाने रात्रि अगन्तव्यकारा, पति प्रोषित, गृह शन्यम्, अतन्वयमभयो मन्तार्यमागन्तेति विध्यन्तरं प्रतीयते ।

1 The whole of this text giving the varieties of the Pratiyamāna is an elaboration of what Ānanda has given on pp 16-20 in ud. I The whole text of Bhoja, with the illustrations and comments is reproduced in his Kāryāmūlāsana by Hemacandra See Kāryāmūlāsana Pp 26-34

कचिन्निषेधे निषेधान्तरं यथा—

आसाइअं अण्णाएण जात्तिअं तात्ति एण बन्ध अ दिहि । (तत्तुइणवहुआतिइ)

उवरमसु वुमइ एहि रत्तिवच्चइ गेहपईखेतम् ॥ ¹

अत्र गृहपतिक्षेत्रे दुष्टपृथवारणपरे निषेधवाक्ये उपपत्तिवारणं निषेधान्तरं प्रतीयते ।

कचिद्विधिनिषेधे विधिर्यथा

मुहुएहि किं व पण्यअ जइ हरत्ति मि अण्णिअंवा । (णिअमणं णिअवाओ) ।

ओवाहेमि कस्म रणे गामो दूरे अहं एका ॥

[मधुरीः किमिव पान्थ यदि हरत्ति विवमन निवम्यात् ।

आह्वयामि कस्य अरण्ये ग्रामो दूरे अहं एका ॥] ²

अत्र विधिनिषेधयोरभिधाने अहमेककिनी ग्रामो दूर इति विविक्तोपदेशान्नितम्बवामोऽपि मे हर इति विधिः प्रतीयते ।

कचिद्विधिनिषेधे निषेधो यथा—

जीविताया बलवती घनाशा दुर्बला मम ।

गच्छ वा तिष्ठ वा कान्त स्वारस्या तु निवेदिता ॥ काव्यादर्श २-१३९ ।

अत्र गच्छ वा तिष्ठ वैय्यविधिनिषेधान् जीविताया बलवती, घनाशा दुर्बला ममेति वचनात् तस्या विनाहं जीवितु न शक्नोमि इति उपक्षेपेण गमननिषेधः प्रतीयते ।

कचिद्विधिनिषेधयोः विध्यन्तरं यथा—

मिअददआदंसणुक्खित पट्टिअ अण्णेन ववमु पट्टेण ।

गइपइवहुआ दुग्गिअवाउरा इह दमग्गावे ॥

See S. K. A. p. 593.

G. S. Telugu Recension, WEBER.

[निजदयितादर्शनोत्तिक्रमधिकं अन्येन मम पया ।

गृहपतिवधूः दुर्लभवस्तु इह हतग्रामं ॥

अत्र अन्येन पया मम (जे) ति विधिनिषेधयोरभिधाने हे स्वकान्तमिरूपताविकथन पान्थ अपि (मि) रूप [क] इह ग्रामे भवतो गृहपतिमुता द्रष्टव्यरूपेति विध्यन्तरं प्रतीयते ।

कचिन् विधिनिषेधयोः निषेधान्तरं यथा—

उचिणसु पडिअ कुसुमं मा पुन सेदात्तिअं हलिअसुमं ।

एस अवसानविरगो ससुरेण सुओ बलप्रादो ॥ ³

[उचिणसु पतितं कुसुमं मा पुनोः जेकान्तिकं हलिअसुमे ।

एष अवसानविरगः ससुरेण धृतो बलप्रादः ॥]

1. Found in the Telugu Recension in WEBER's Edn. See S. K. A. p. 469, where also it is quoted. Its Chāyā is thus found there

आस्वादितमज्ञानेन यावन् तावदेव मोहीनाम् ।

उपरम गृहभेदान्ती रक्षते गृहपतिक्षेत्रम् ॥

2. WEBER's Edn G. S. Telugu Recension, available also in Vajjālaggam. Bib. Ind. Edn II Gāthā 491

3. Vide p. 120 Dharmāloka We find there विमर्शविरगो in the place अवसानविरगो of the Sr Pra in the third foot. The Gāthā is found in the Telugu Recension in WEBER's Edn. of the Gāthā Saṁgraha.

अत्र पतिनं कुमुद उचिषु मा मुनीन्दि शेफालिमिति विधिनियेधयोः अभिधाने, सवि, चर्यरम (रते) प्रसक्ते बलयगच्छो न कर्तव्य इति निषेधान्तरं प्रतीयते ।

कचिद्विधायनुमयं यथा—

सगिअ वच किमोरे वदि वचतेन वचमुनहि पंडदि ।

भविहिनि विधयध्वनि विदिना दुस्स्येण निम्मापिता ॥

[शनैरेव किशोरे बहु प्रयत्नेन व्यवस्थाम् पृष्ठतः ।

भक्ष्यसे विस्तृतमग्निं विधिना दुःखेन निर्मापिता ॥]

अत्र शनैरेवेति विध्यभिधाने हि न विधिर्नापि निषेधः । अपि तु वर्णनामात्रं प्रतीयते ।

कचिन्निषेधेऽनुमयं यथा—

देआ पसिअ निवत्तनु इत्यादि (भव्यालोके उदाहृता गाथा, पृष्ठ २२) । अत्र निवर्तस्वेति निषेधाभिधानेऽपि न निषेधो नापि विधिः, अपि तु सुखेन्दुस्त्वग्निः (वर्णनामात्र) प्रतीयते ।¹

कचिद् विधिनिषेधयोः अनुमयं यथा—

वच महावि (वि) अ एकेइ—इत्यादि (ध्व-भा-पृष्ठ २२)

(अत्र सर्वत्र निरुद्धास्तोदनानि भवन्तु) मा नवापि ता विना तानि जायन्तामिति विधिनिषेधयोः अभिधाने न विधिर्नापि निषेधः अपि तु कृतव्यतीकप्रियतमोपात्मभमात्रं प्रतीयते ।

कचिद्विधिनिषेधे अनुमयं यथा—

गोत्यागइए कच्छे वक्खन्तो राइआउ पत्ताइ ।

उपउइ मइओ खोक्खणइ पोह च पिदेइ ॥ (गाथा • II. 71)

[गोदावरीनदीकच्छे सर्वयन् राज्ञिज्ञायाः पत्राणि ।

उत्पतन्ति मरुतः सोऽल्लस्यन् करोति उदरं च ताडयति ।]²

अत्र न विधिर्नापि निषेधोऽभिधीयते; नापि अनयोः (प्रतीति अपि तु) अन्यः (स) केतुः (त) कुडु (ड) ने अभ्यागतः, भवान् न गत इति तं ह्रासयतीति प्रतीयते ।

ध्वनिः

प्रतीयमानाभिधीयमानवाक्यार्थानाम् आनन्त्याद् ध्वनिरूपमप्यनेकप्रकारमेव । ध्वनिश्च द्विधा अर्थध्वनिः शब्दध्वनिश्च । तयोरेकध्वनिः अनुनादध्वनिरूपः प्रतिशब्दध्वनिरूपश्च ।

तत्र योऽभिधीयमानवाक्यार्थानुस्यूतमेव वाक्यानुनादरूपम् अर्थान्तरं (ध्वनति, स अनुनाद-ध्वनिरूपः) (स यथा)—‘ शिखरेणि क उ नाम क्रियविरम् इत्यादि

(Vide Dhvanyāloka, p 49)³

अत्र यथाश्रुतवाक्यार्थोऽभिधीयमानः विम्वरलस्यग्राधर इत्युपलक्षणेन रागादिशय प्रत्याख्यन् नाल्पपुण्यस्त्वदधरप्रतिनिधिमपि सुम्बतीति खादुना वर्णनीयायाः स्वातुरागप्रकाशनं ध्वनति । एतच्च

1 Abhinava has some difference of opinion with other interpreters regarding the inner purport of this Gāthā. Bhoja's interpretation seems to be straight, correct, intelligible and pertinent to the point in illustration.

2. Hemacandra omits this Gāthā and gives here some other illustrative Gāthā and naturally his comments differ (K A p 33) After this, he also adds Ānanda's last instance “ कचिद् वाच्याद् विमिवविषयत्वेन व्यवस्थापितः ” with the illustration “ कस्य वा न भवति रोष etc ”

3. This is Ānanda's Vivakṣatānyaparaṇāyādīhvani.

कास्यध्वनिवद् अविच्छिन्नमेव ध्वनत् अनुनादरूपं प्रतीयत इति अनुनादध्वनिः । तथा—

शान्त्यर्थं वोऽस्तु कपालदाम जगतां पत्युर्वदीयां लिपिं
क्वपि क्वापि गणाः पठन्ति पदशो नातिप्रगिद्धाधराम् ।
विश्वं स्वस्यति यस्यति क्षितिम् अपामीशिष्यतेऽशिष्यते
नागं रागिणु रंस्यतेऽस्यति जगन्निर्वस्यति यामिति ॥

अत्र गणाः कपाललिपिम् अप्रतिगिद्धाधरां पदशः पठन्तीति वाक्यार्थोऽभिधीयमानः, तानि कपालानि श्रद्धादीनाम् इति प्रत्याययन् महाध्वो (धो) ^१ पसंहारे भगवतोऽनुपहतप्रभावस्य एकाकिनः भव (समय)-स्थानम् इव (इति) ध्वनति । तत्र विश्वं स्वस्यतीत्यादि पदार्थो (धा) नुस्यूतमेव (अनुनादरु) पम् निरुध्यते इति अनुनादध्वनिः । एवम्—

अण्णत्त वच बालअ मज्जन्ति किं प्रलोएहि एअं ।

र (रे) जायाभीरुआणु (अं) गुहंपिण्होइ (गुहं तीत्य विअ ण होइ) ^२ ॥

[अन्यत्र व्रज बालरु मज्जन्ती किं प्रलोकस्येवम् ।

भो जायाभीरुकाणां युष्माकं तीर्थमेव न भगति ॥]

अत्र किं मां मज्जन्तीं प्रलोकयति अन्यत्र व्रज, नेदं जायाभीरुणां तीर्थमित्यभिधीयमानः जाया-वास्त्वं विगेषि तेन मां न कामयते इत्युपालम्भार्थं प्रत्याययन् [अ] स्नेहं विना युधतीनां इष्ट्या-यितं भवतीति ध्वनति । तत्र तस्या अनुनादार्थानि (धांनुस्यूत) मेव अनुनादरूपं ध्वनतीत्यनुनाद-ध्वनिः । एवं अत्ता एत्थ गिमवइ इत्यादि वाक्ये निषेध (धे)विधिः प्रतीयमानः कदाचिदयमन्यकारे मद्ब्रान्त्या धधूं प्रति यावाइ इति उत्प्रेक्षमाणया, स्तलितप्रतिविधानरूपं राश्वन्धपदाभिधानमपि नयकत्याः वैदग्ध्यं ध्वनति । तच्चाभिधीयमानप्रतीयमानयोः अनुस्यूतमेव प्रतीयत इति अनुनाद-ध्वनिः । तथा—“महुएहि किं ष पंधअ” इत्यादी अविधिनियेधे विधिः प्रतीयमानः मनुकापचायि कायाः प्रार्थनावैदग्ध्यं ध्वनति । तत्र प्रतीयमानार्थानुस्यूतमेव अनुनादमिह (मिब) उपलभ्यत इति अनुनादध्वनिः । अपि च “उच्चिणुमु पाडिअकुधुमं मा धुण मेहालिअं” इत्यादि वाक्ये विधिनियेधयोः निषेधः प्रतीयमानः, स्तलितगोपनेषु सखीवैदग्ध्यं ध्वनति । स च शैफालिकापुष्पापचयव्याजेव पश्चाद्वाटमुपागताया, हालिक्स्तुपायाः सत्रागतेन उपपत्तिना सह प्रवृत्ते चौर्यरतकलहे कुब्जान्तरितश्च-तुराकार्षमाणमानमनोहरकल्ययशब्दप्रतिषेधपरतया प्रवर्तमानः स्तुपस्तुस्यूतमेव शैफालिकाशास्त्रावधूतनां सव-ल्यकरावधूतनं च कास्यध्वनिरूपेण अनुनादो ध्वनिं प्रतिपादयन् अनुनादध्वनिव्यपदेशमासादयतीति ।

प्रतिशब्दध्वनिः

यः पुनरभिधीयमानवाक्यार्थत्वं पृथग्भूत इव गुहादिप्रतिशब्दातुल्यमर्थान्तरं प्रत्याययन् प्रतिध्वनति स प्रतिशब्दध्वनिः ^३ । यथा “लावण्यमिन्धुरपरैव हि केयमत्र” इत्यादि (ध्वन्या ० पृष्ठम्-२०५) (यथा गुहा) यां पेशादिशब्दानां प्रतिशब्दा जायन्ते, ते च ध्वनिं जनयन्तः उपलभ्यन्ते एव लावण्यमिन्धुरित्येतस्मिन् पदार्थे उरपलादिशब्दानां यथा स्वोपमेवलोकनाद्यर्थप्रतिशब्दा जायन्ते ते च अर्थान्तरध्वनिं जनयन्तः उपलभ्यन्ते । तत्रेह च यथाधूयमाणानामुत्पलादीनामर्थे अभिधी-

1 For the correct word महायौपसहार see Bhoja's Saiva Treatise, *Tattva Prakāśa* V 7 and 8

2 See *Dhvanyāloka* P 156

3. This is Ānanda's *Avivakṣyatavācyadhvani*.

यमानः तस्य सोचनायर्थः सह गादस्य प्रत्याययन् वर्णनीयायाः चास्तोत्रप्रतीतिं ध्वनति । सा तत्.
पृथगिव उपलभ्यमाना प्रतिशब्धध्वनिः । तथा—

एष्टव्या बहवः पुत्रा यदेवोऽपि ययो मजेत् ।

यजेत वाऽध्वमेधेन नीलं वा वृत्तमुज्ज्वलम् ॥ (मनु०)

अत्र बहवः पुत्रा एष्टव्या इति वाक्यार्थोऽभिधीयमानः पुत्रं पितृप्रीतये प्रथमागमनादय
कनेव्या इति प्रत्याययन् पितृणा कामपूरणं परम्पूरणार्थं इति ध्वनति । स च पितृव्यपदेऽपरतया
प्रवृत्तः पुत्रोद्देशरूपेण तत्प्रवृत्तिषु प्रतिशब्दायमानः पृथगिव उपलभ्यमान इति प्रतिशब्धध्वनिः । एवम्—

“यस्मिन् न होइ रोगो—” (See *Dhvanyāloka*, p 23)

अत्र मन्व्युपासकभार्योऽभिधीयमानः पन्थु ईर्ष्यापशान्तये भ्रमरेण अस्या अधरं खण्डितः नोप-
पत्तिना इति प्रत्याययन् स्तुतिभोग्येषु सखीविदग्ध्यं ध्वनति । न च अन्योपदेशपरत्वेन प्रवृत्त
अन्यस्य चेत्तसि प्रतिफलित इति प्रतिशब्धध्वनिः । एव “भम धम्मिभ वीसन्थो”
(Vide above)

इत्यादिवाक्ये विर्या निषेधः प्रतीयमानः तस्या नदीकुप्रके [न] केनचित् महं संकेतार्थं ध्वनति ।
न वाक्यार्थान् पृथगिव उपलभ्यमान प्रतिशब्धध्वनिः । “आसादभ अण्णाएण जणिअ” इत्यारभ-
वाक्ये वृत्तिनिवारणपरः निषेधः उपपत्तिनिवारणं प्रत्याययन् प्रयोक्तुः वैदग्ध्यं ध्वनति । स चाग्या-
भिधानेन अन्यमभिधत्त तत् पृथगिव उपलभ्यमानः प्रतिशब्धध्वनिः । एव “गोलाणदकच्छं चकत्तन्ता-
रादभाइ पत्ताइ” (गा रा II 71) इत्यपि प्रतिशब्धध्वनिरिति ।

शब्धध्वनिः

एव शब्धध्वनिरपि द्विधेयः । तत्र अनुनादरूपो यथा—

भक्तिप्रज्ञाय दातु मुकुलपुटकुटीरोदरमोडलीना
लक्ष्मीमाकटुकामा इव कमलवनोद्गाटनं कुर्वते ये ।

कालाकारान्धकाराननपतितजगन्माध्वमध्वसरुन्ध्या
कल्याण वः क्रियासु किसलयरुचयस्ते करा भास्करस्य ॥ (मयूर. सू श १.)

अत्र भास्करकरा कल्याण वः क्रियासु इति वाक्यार्थः । करशब्दशक्तिस्वाभाव्यात् किसलय-
रुचय इत्यादिगमस्तत्तुल्यविशेषणयोगाच्च हस्तेषु अनुनादजनयन् भगवत्-तन्त्रोद्गता पुष्परूपता च ध्वनति ।
तदुभयमपि तदनुस्यूतमेवेह निरूप्यत इति अनुनादध्वनिः । एवम्—

गर्भेऽम्भोहृद्गणा शिखरिषु च शिलाग्रेषु तुल्यं पतन्-
प्रारम्भे वासरस्य व्युपरतिसमये वैरूप्यपास्तथैव ।

निपयार्थं प्रवृत्ता त्रिभुवनभवनप्राद्वणे पान्तु युष्मान्
ऊष्माणं सन्ताताध्वप्रमज्जमिव मृश विप्रतो ब्रध्नापादा ॥ (मयूर सू श ३)

अत्र पादशब्दस्वाभाव्यात् सर्वमपि योजनीयम् । इयास्तु विशेषः । पूर्वत्र सप्तम्यद्वारेण, दह तु
वैधर्म्यद्वारेणेति । अत्र च प्रतिशब्धध्वनिर्निर्यया—

दत्तानन्दा प्रजाना समुचितममयाहृष्टसहै पयोभि
पूर्वाह्ने विप्रकीर्णा सिन्धिरिषि विरमन्त्यहि संहारभाजः ।

दीप्ताशो दीर्घदु राप्रभवभवमयोदन्वदुत्तरनगो
गावो वः पावनाना परमपरिभिता प्रीतिमुत्पादयन्तु ॥ (मयूर सू श १)

अत्र दोहासोपांगो रमयः स्तुमनाः (गो)दाद्दशक्तिस्वाभावात् तुल्यविशेषणयोगाच्च
धेनुषु प्रतिशब्द जनयन्त्यः तास्तपि विशिष्टं माहुरम्भशेषं प्रतिध्वनति (न्ति) । एवम्—

मौलवधुर्विजिह्वधुतिजडरसन विप्लितप्राणवृत्ति

स्वव्यापाराक्षमत्वक् परिसुरितमनः श्राममात्रावशेषम् ।

विस्मस्ताङ्गं पतित्वा स्वपदपहरतादभिर्यं बोद्धेजन्मा

कालव्यालवलीड जगदगदश्चेत्यापयन् प्रावप्रतापः ॥ (मयूर. सू. रा. ३१)

अत्र अर्कजन्मा प्राक्प्रतापः कालव्यालवलीडं जगन् उत्पापयन् अभिर्यं वः अपहरतादिति वाक्यार्थः । अर्कश्चाद्दशक्तिस्वाभावात् तुल्यरम्येकियापददियोगाच्च अर्कवृक्षजन्मा अगदः कालव्याल-
दष्टमपि उत्पापयतीति प्रत्यापयन् अर्कं विपप्रानां भेष इति प्रतिशब्दरूपं ध्वनिं उत्पापयति
इति । एवं अन्येऽपि महाकविप्रयोगेषु ध्वनिविशेषा गवेषणीयाः । यदुक्तम्—“ताम्ययमेव वचसि ध्वनिरेव
काव्ये” इत्यादि । कः पुनः काव्यवचनोः ध्वनितात्पर्ययोः विशेषः ? ननु कं पुरस्तात् (पूर्वाध्यायान्ते)—

यद्वक् वचः शास्त्रे लोके च वच एव तत् ।^१

वक् यदर्थवादादौ तस्य काव्यमिति स्मृतिः ॥

यदभिप्रायसर्वस्वं वक्तुंवाक्यात् प्रतीयते ।

तात्पर्यमर्थधर्मस्तत् शब्दधर्मः पुनर्ध्वनिः ॥

मौभाग्यमिव तात्पर्यमान्तरो गुण इष्यते ।

वाग्देवताया लावण्यमिव बाह्यस्तयोर्ध्वनिः ॥

अदूरविप्रकर्षात्तु द्वयेन द्वयमुच्यते ।

यथा सुरभिर्विशाला मधुमाधवसंज्ञया ॥

II

Chap VI. Śr Pra Pp 425-7

(Thus is found earlier, in chap VI and considers the nature of Dhvani
from the point of view of Sphoṭa Philosophy)

“ननु च अभिधीयमानत्वेन प्रतीयमानतापि वाक्यार्थधर्मो विद्यते । यथोच्यते—

प्रतीयमानं पुनरन्वदेव वस्तुवस्ति वाग्योषु महाकवीनाम् ।

यस्तु प्रसिद्धव्यवहारिकं विभाति शब्दव्यमिवाकृताम् ॥ (ध्व. भा. १. ६.)

तस्य च वाक्यार्थभावनोत्तरकालमवगतेः स्वप्नासपक्षे विवर्तपक्षे वा कथमिव उपपत्तिर्भवति ?
उच्यते—विपरिणामाद् भविष्यति । वस्तुतोऽपि अवस्थान्तरगमनं विपरिणामः । तत्र यथा मृदादयो
घटादिरूपेण, क्षीरादयो दध्यादिरूपेण, चैत्रादयो युवादिरूपेण विपरिणमन्ते तथेदं शब्दब्रह्मापि अविद्यो-
पाधेः तेन तेन अर्थरूपेण तथा तथा विपरिणमते । तथा—“सन्ति मे पथ पुत्राः, मातरं पितरं शुभ्र-
पितवानास्मि, योऽहं युवा इमिडदेशे इमिडकन्यामिमहं अवसम्, सोऽहमिदानीं पश्चिमे वयसि गङ्गातीरे
नृपधरामि” इति । अत्र च शब्दार्थयोः पृथगवभासाद् वाक्यार्थस्य अभिधीयमानतायां प्रतीयमान-

1. Ratnēśvara quotes this verse in his commentary on Bhoja's S. K. A. I. 43.
p. 30 He reads the 2nd line differently, with Anurāga for Arthavāda and Śruti for
smṛti. वक्ते यदनुरागादौ तत्र काव्यमिति स्मृतिः ।

अत्रोच्यते—यत्र शब्दः स्वार्थमभिधानः अर्थान्तरमवगमयति तत्र यत्तस्य स्वार्थाभिधायित्वं, यच्च तदर्थान्तरावगमहेतुत्वम्, तयोरविशेषो विशेषो वा ? न तावदविशेषः । यस्मात् तौ द्वौ व्यापारौ भिन्न-विषयौ भिन्नार्थौ च प्रतीयेते एव । तथा हि—वाचकवत्त्वज्ञः व्यापारः शब्दस्य स्वार्थविषयः गमकत्व-लक्षणस्वार्थान्तरविषयः । ततः स्वपरव्याहृतो वाच्यगम्यशेषकोतुमशस्यः । एकस्य सम्बन्धित्वेन प्रतीतेरपरस्य सम्बन्धिसम्बन्धित्वेन । वाच्यो ह्यर्थः साक्षाच्छब्दस्य सम्बन्धो तदितरेत्यभिधेयसामर्थ्या-क्षितः सम्बन्धिसम्बन्धी । यदे च स्वसम्बन्धित्वं खानातस्य स्यात् तदर्थान्तरव्यवहार एव न स्यात् । तस्माद् विषयभेदस्तावत् तयोर्व्यापारयोः सुप्रसिद्धः । रूपभेदोऽपि प्रसिद्ध एव । न हि यैवाभिधानशक्तिः यैवावगमनशक्तिः । अवाचकस्यापि यौतशब्दादेः समादिलक्षणाव्यावगमनदर्शनात् । अशब्दस्यापि चेदादः अर्थविशेषप्रकाशनप्रसिद्धः । तथा हि “मोडयोगान्नतवादनया”—इत्यादिश्लोके चेदाविशेषः मु-कविनाथप्रकाशनहेतुः प्रदर्शित एव । तस्माद् भिन्नविषयत्वाद् भिन्नरूपत्वाच्च स्वार्थाभिधायित्वमर्थान्तरावगमहेतुत्वं च शब्दस्य^१ यत्, तयोः स्पष्ट एव भेदः । विशेषधेतु^२, न तर्हि इदानीं ‘अवगमनी-यस्य अभिधेयसामर्थ्याक्षितस्य वाच्यव्यव्यपदेश्यता । शब्दव्यापारगोचरत्वं तु तस्य अस्माभिरप्यत-तु । तत्तु व्यङ्ग्यत्वेनैव । न वाच्यत्वेन । प्रतिज्ञाभिधानान्तरसम्बन्धयोग्यत्वेन च तस्यार्थान्तरस्य च प्रतीतेः^३ शब्दान्तरेण स्वार्थाभिधायिना यद्विषयोक्तिर्यत्, तत्र प्रत्यगुक्तिरेव युक्ता ।

न च पदार्थवाक्यार्थेऽप्ययो वाच्यव्यङ्ग्ययोः । यतः पदार्थप्रतीतिरमर्थ्येवेति^४ कैश्चिद्विद्वद्भिरास्थि-तम् । यैरप्यसत्यत्वमस्मा नानुपेयते तर्थावयवपदार्थयोः पठतदुपादानगरगम्याभेदभ्युपगन्तव्यः, यथा हि पठे निष्पन्नं तदुपादानकारणानां न पृथगुपलम्भः, तथैव वाच्ये तदर्थं वा प्रतीते पदतदर्थानाम् । तेषां तदा विभक्तनयोपलम्भे वाक्यार्थबुद्धिरेव दूरीकरेत् । नत्वेव वाच्यव्यङ्ग्ययोर्न्यायः । न हि व्यङ्ग्ये प्रती-यमाने वाच्यबुद्धिदूरीभवति । वाच्यावभासापिनाभावेन तस्य प्रकाशनात् । तस्मात् पठप्रतीपन्याय-स्तयोः । यथैव हि प्रतीपद्वारेण पठप्रतीतिपुत्रमायां न प्रतीपप्रकाशो निवर्तते, तस्मात् व्यङ्ग्यप्रतीती वाक्यावभासः । यत्तु प्रथमोद्योते “यथापदार्थद्वारेण”—इत्याहुः तदुपायत्वसाम्प्रमास्य विषयता । नत्वेव युगपदर्थद्वययोगित्वं वा वाच्यस्य प्राप्तम् । तद्वत्त्वे च वाच्यत्वं विपद्यते । तस्या ऐकान्त्यलक्षणत्वात् । नैव दोषः । गुणप्रधानभावेन तयोर्ग्यवस्थानात् । व्यङ्ग्यस्य हि क्वचित् प्रधान्यं, वाच्यस्य उपसर्जनभावः, क्वचित् वाच्यस्य प्रधान्यमपरस्य च गुणभावः । तत्र व्यङ्ग्यप्राधान्ये ध्वनिान्त्युक्तमेव । वाच्यप्राधान्यं तु प्रकाशकार निर्देश्यते । तस्मात् स्थितमेतत्—व्यङ्ग्यपरत्वेऽपि वाच्यस्य न व्यङ्ग्यस्य अभिधेयत्वम्, अपि तु व्यङ्ग्यत्वमेव । किञ्च व्यङ्ग्यस्य प्राधान्येन अविषयताया वाच्यत्वं तावद्भवद्भिः नाभ्युपगन्त-व्यम् । अतस्परत्वात् शब्दस्य । तदस्ति तावत् व्यङ्ग्यः शब्दानां कथिद्विषय इति यत्रापि तस्य प्राधान्यं तत्रापि किमिति तस्य स्वरूपमपद्रव्यते । एव तावत् वाचकत्वात् अन्यदेव व्यञ्जकत्वम् ।

इत्थं वाचकत्वाद् व्यञ्जकत्वस्य अन्यत्वं, यद्वाचकत्वं शब्देकाध्वयमितरतु शब्दप्रथमार्थाध्वय च । शब्दार्थयोः द्वयोरपि व्यञ्जकत्वस्य प्रतिपादितत्वात् ॥

The Daśarūpaka and the Daśarūpakāvaloka
on Dhvaṇ and Tātparya (Ch IV. Pp 119-121)

[The text as printed in the Nirmayasagar Edn has numerous mistakes. A purified text, with the corrections made by Professor Mm S. KUPPUSWAMI SASTRI, is given here. The readings found in the printed text are given in the footnotes.]

1. अर्थविशेष
2. Full stop.
3. चेन्न
4. अवगमनस्य.
5. Full stop.
6. अस्त्येवेति.

नापि वाक्यार्थत्वं व्यङ्ग्यस्य तृतीयकक्षाविषयत्वान् । तथा हि—‘भ्रम धार्मिक’ इत्यादौ पदार्थ-
विषयान्निधालक्षणप्रथमकक्षातिक्रान्तक्रियात्परान्तसंमर्गात्मकविधिविषयवाच्यार्थकक्षातिक्रान्ततृतीयकक्षाका-
न्तो निषेधात्मा व्यङ्ग्यलक्षणोऽर्थः व्यञ्जकशक्त्यधीनः स्फुटमेवावभासते । अतो नामो वाक्यार्थः ।
ननु च तृतीयकक्षाविषयत्वमभ्युपगम्यपदार्थतात्पर्येषु ‘विष भुञ्च’ इत्यादिवाक्येषु निषेधार्थविषयेषु
प्रतीयत एव वाक्यार्थः¹; न चात्र व्यञ्जकत्ववादिनापि वाक्यार्थत्वं नेष्यते, तात्पर्यादनन्यत्वाद्² ध्वनेः ।
तत्र;³ स्वार्थस्य द्वितीयकक्षायामविभ्रान्तस्य तृतीयकक्षाभावात्⁴ सैव निषेधकक्षा तत्र द्वितीयकक्षा, विधौ
क्रियाकारकसंसर्गानुपपत्तेः; प्रकरणात् पितरि वक्तुरे पुत्रस्य विषयलक्षणनियोगाभावात् । रसवद्वाक्येषु च
विभावप्रतिपत्तिलक्षणद्वितीयकक्षाया रसानवगमान् ।

तदुक्तम्—

‘अप्रतिष्ठमविभ्रान्त स्वार्थे यत्परतामिदम् ।
वाक्य विगाहते तत्र न्याय्या तत्परतस्य सा ॥
यत्र तु स्वार्थविभ्रान्त प्रतिष्ठा नावदागतम् ।
तत्प्रमप्रति तत्र स्यात् सर्वत्र ध्वनिना स्थिति ॥’

× × × ×

अत्रोच्यते—

पाठ्या प्रकरणादिभ्यो बुद्धिस्था वा यथा क्रिया ।
वाक्यार्थं कारकं युक्तं स्थायीभावस्तथेतरः ॥ (D. R.)

यथा लौकिकवाक्येषु भूयमाणविषयेषु ‘गमभ्याज’ इत्यादिषु अभ्युपगमक्रियेषु च ‘द्वार द्वारम्’
इत्यादिषु स्वशब्दोपादानात् प्रकरणादिवशात् बुद्धिमन्निवेशिनी विषय कारकरोपविता वाक्यार्थः, तथा
काव्येष्वपि स्वशब्दोपादानात् कश्चित् ‘श्रीर्ष्यं नवोटा मिया’ इत्येवमार्थः, कश्चिद् प्रकरणादिवशान् नियत-
विहित⁵ विभावाद्यविनाभावाद्वा साक्षाद्वाक्यत्वेन विपनिवर्तमानः रत्यादिः स्थायी स्वस्वविभावाभाव-
व्यभिचारिभिः तत्तच्छब्दोपनीतः ससत्कारपरम्परया परा⁶ प्राप्तिमानीयमानः रत्यादिवाक्यार्थः । न चापदा-
र्थस्य वाक्यार्थत्वं नास्तीति वाच्यम् । कार्यपर्यवगायित्वात् तात्पर्यशक्तेः । तथा हि परादयेयमप्राप्येय
वाक्य सर्वं कार्यपरम्⁷, अतत्परत्वेऽनुपादयत्वाद्, उन्मत्तादिवारस्यवत्⁸ काव्यशब्दानां च अन्वयव्यतिरे-
काभ्या निरतिशयसुखादिव्यतिरेकेण प्रतिपाद्यप्रतिपादकयोः प्रवृत्तिविषययोः प्रयोजनान्तरानुपलब्धे-
स्वादोद्भूतिरेव⁹ कार्यत्वेन अवधार्यते । तदुद्भूतिनिमित्तत्वं च विभावादिप्रत्यक्षस्य स्थायित्व एव अवगम्यते ।
अतो वाक्यस्याभिधानशक्तिः तेन तेन रसेनाभ्युपगम्यमाणं तत्तत्स्वादा¹⁰पेक्षितावान्तरविभावादिप्रतिपादन-
द्वारा स्वपर्यवसायिनामानीयते । तदेतद् विनावादयः पदार्थस्थानीयाः, तन्मष्टो रत्यादिवो¹¹ स्वार्थ-
तदेतत् काव्यवाक्यम्, यदीया¹² तावमिमी पदार्थवाक्यार्थः । न चैव सति योतादिवद् वाक्यवाच्यभावा-
नुपयोगः¹³ विशिष्टविभावादिगमप्रीविदुषागेव तथाकिञ्चरत्यादिभावनावतमेव स्वादोद्भूतं¹⁴ । तदनेन

1 वाक्यार्थः. 2 अन्यत्वात्. 3 तत्र. 4 The full stop here is wrong and
the sentence ends only with the word द्वितीयकक्षा. 5 अनिहित. 6 परं
7 Full stop. 8 No Full stop. 9 रसानन्द. 10 स्वार्थः. 11 यदीय.
12 Full stop. 13 No full stop.

अतिप्रमत्तोऽपि निरस्तः । ईदृशे च वाचायार्थेनेरूपमे परिकल्पिताभिधादिशक्तिवर्धनं च समस्तवाक्या-
र्थवर्धनं । शक्त्यन्तरपरिकल्पनं प्रयागम् । यद्वोचाम काव्यनिर्णय—

‘ तात्पर्यान्तिरेकाच्च व्यञ्जकत्वस्य, न ध्वनिः ।
किमुक्तं स्यादधुनार्थान्तरार्थोक्तिरपि ॥
‘विषं भक्षय’ वास्ये यच्चैवं पितृमुत्तारिषु ।
‘प्रयुज्यते’ प्रधानत्वाद् ध्वनित्वं केन वार्यते ॥
ध्वनिश्चेन्मन्त्रार्थविभ्रान्तं वाक्यमर्थान्तरप्रथम् ।
तत्परत्वं त्वविभ्रान्ती; तन्न, विभ्रान्त्यसम्भवत् ॥
एतावत्येव विभ्रान्तिस्तात्पर्यस्येति किंकृतम्¹ ।
यावन्कार्यप्रसारित्वात् तात्पर्यं न तुल्यकृतम् ॥
अत्र धार्मिक विभ्रान्त्यम् इति भ्रमिकृतास्पदम्² ।
निष्पादयन्ति कथं वाक्यं निषेधमुपमर्षति ॥
प्रतिपाद्यस्य विभ्रान्तिरपेक्षापूरणादयि ।
वक्तुर्विवक्षिताप्राप्तेः³ अविभ्रान्तिर्न वा कथम् ॥
पदप्रेष्यस्य वाक्यस्य विवक्षापरतन्त्रता⁴ ।
वरत्रभिप्रेततात्पर्यम् अतः काव्यस्य युज्यते ॥’ इति

अतो न रसादीनां काव्येन सह व्यङ्ग्यव्यञ्जकभावः । किं तर्हि ? भाव्यभावकतम्यन्धः । काव्यं
हि भावकम्, भाव्या रसादयः । ते हि स्वतोऽभवन्त एव भावकेषु विशिष्टविभावादिमता काव्येन
भाव्यन्ते⁵ । न चान्यत्र शब्दान्तरेषु भाव्यभावकलक्षणमन्वन्धाभावात् काव्यशब्देऽपि तथा भाव्य-
मिति वाच्यम् । भावनाक्रियापादिभिः तथाज्ञीकृतत्वात् । किं वा चान्यत्र तथास्तु⁶; अन्वयव्यतिरेका-
भ्यामिह तथावगमात् ।

तदुक्तम्—(N.S VII 4)

‘ भावाभिनयमन्वयान् भावयन्ति रगानिमान् ।
यस्मात्तस्मादमी भावाः विज्ञेया नाट्ययोक्तृभिः ॥’

इति । कथं पुनरगहीनमन्वयेभ्यः पदेभ्यः स्यादप्यदिप्रतिपत्तिरिति चेत् लोके तथाविधचेष्टायुक्त-
लोचुनादिषु रत्याद्यविनाभावदर्शनाद् इहापि तथोपनिबन्धे सति रत्याद्यविनाभूतचेष्टादिप्रतिपादकमन्वय-
णाद् अभिधेयाविनाभावेन¹⁰ लाक्षणिकी रत्यादिप्रतीतिः । यथा च काव्यार्थस्य रसभावकत्वं तथा अग्रे
वक्ष्यामः ॥’

1. पूर्वो यच्चैवं पितृमुत्तारिषु । 2. प्रयुज्यते. 3. किं कृतम् । 4. आस्पदे ।
5. विवक्षितप्राप्तेः 6. विवक्षा परतन्त्रता. 7. भवन्तः 8. No full stop.
9. No stop. 10. अभिधेया विनाभावेन.

CHAPTER XIII

BHOJA AND AUCITYA

This important concept of Aucitya, Bhoja does not deal with anywhere separately. As a chief topic in Poetics, it is not mentioned at all by Bhoja. But Bhoja is not absolutely silent on this concept. Aucitya occurs here and there, underlying many other ideas in Bhoja.

It has been pointed out in my article on Aucitya in the *Journal of the Madras University*,¹ that, long before Poetics began to talk of Aucitya, its related Tantra of Vyākaraṇa was mentioning Aucitya as one of the conditions determining the definite import of a word of many meanings in a given context. Bhartṛhari mentions Aucitya as one of the śabda-artha-pravibhājakas in II 316, in his *Vākyapadīya*. In this same connection, Bhoja also mentions Aucitya while treating of Vivakṣā in the seventh chapter of the *Śr. Pra* (Vol. II, p. 30), and this same Aucitya as a determinant of the sense of a word occurs again in chapter xxv of the *Śr. Pra* (Vol. IV p. 463).

In chapter vi of the *Śr. Pra*, Bhoja calls his *magnum opus*, this *Śr. Pra*, by the name SĀHITYA-PRAKĀŚA and says that among other things, Aucitya is herein inculcated.

“एतस्मिन् शृङ्गारप्रधाने सुखाश्रमेव अक्षेपशास्त्रार्थवदुपनिषदाम् अखिलकलासाध्य-
अचिन्त्य-कल्पनारहस्यानां च सन्निवेशो दृश्यते।” Vol. II Mad. Ms. p. 430

This, however, has to be taken in a general sense that one of the fruits a reader of the *Śr. Pra* will reap is acquisition of a sense of Aucitya. That any work, especially Literature, Poetry and Literary Criticism, must inculcate

In Poetics proper, Bhoja does speak of Aucitya more than once. He realises that it is a vast and elastic principle and that it pertains to every part of a work of art. There are the main and major Aucityas of Rasa and Itivṛtta as also the subsidiary and minor ones of Guṇas, Alamkāras, Ritu, metre etc.

(1) We first sight Aucitya in Bhoja in his Doṣa prakaraṇa, in his Vākya-doṣa called ‘Apada’. ‘Apada’ is the use of inappropriate vocabulary. The appropriateness or otherwise is tested by a reference to the nature of the characters who speak. A Grāmya speaker must be made to talk as he does in life, using rustic or vulgar expressions, whereas a refined urban character must be made to use a refined language. This is an emphasis on one kind of Aucitya. See Doṣa-section for detailed treatment of ‘Apada’. See S. K. A. I. pp. 19-20.

1. Vide my paper on the History of Aucitya in the *Journal of the Madras University*, Vol. VI No. 1 and Vol. VII No. 1.

Aristotle speaks of this *Aucitya* of *Pada*, the use of appropriate vocabulary, in his *Rhetoric*. He says; "If then one expresses himself in the language appropriate to the habit, he will produce the effect of being characteristic: for, a rustic and a man of education will express themselves neither in the same words, nor in the same manner." (Vide my paper on *Loka Dharmā*, *JOR.*, Madras, Vol VIII. p 71. Compare also *Rājaśekhara*, *K. M.* pp 30-31).

(2) In the *Vākyaārthadoṣa* called *Virasa*, borrowed from *Rudraṭa*, *Bhoja* speaks of *Aprastutarasa*, which is a variety of *Rasa-anaucitya* *S.K.Ā. I.* 50 p 35. *Ratneśvara* quotes here *Ānanda's* verse on *Aucitya* and *Anaucitya*—"Anaucityād pte nānyad etc." *Ratneśvara* also points out that the following three *Doṣas*, *Hina*, *Adhika* and *Asaḍṛśa* *Upamās* are all varieties of *Anaucitya*.

(3) The *Doṣa* called *Viruddha*, *Loka-viruddha*, *Kālaviruddha* etc, (*S.K.Ā. I.* 54-57, pp. 38-42) is also based on *Aucitya*. It is only a more definite and particularised name for *Anaucitya* of various kinds in *Vastu* or *Artha*. While explaining in I 56 '*Anumāna virodha*', *Bhoja* mentions *Aucitya* and its breach—*Aucitya-viruddha*.

शुक्ति-औचित्य-प्रतिषेद्धितो यस्त्विह कथन ।
अनुमानविरोधस्त कविमुख्येर्निगद्यते ॥ I 56.

and he illustrates *Aucitya-viruddha* thus .

औचित्यविरोधं यथा—
(छाया)

पद्मशुभेनरीयेण पामरः पामराः प्रोच्यति ।
अतिगुरुकूरकुम्भीमरेण स्वेदार्द्रेन वदनम् ॥

अत्र पामरस्य पद्मशुभेनरीयामरण-अनौचित्याद् औचित्यविरुद्धमिदम् । ”
S K. Ā. I p 40

“किन्तु पामरौचित्यप्रतिसन्धाने पद्मशुभावयुष्मन्मनुचितम् । विदग्धनेपथ्यपरिप्रहार्दनागर-वृत्तापरिचय एव पामरत्वम् । ” *Ratneśvara* on the above.

This case of *Artha-aucitya-anaucitya* is plain; how can a *Pāmara* be described as dressed in a *Nāgaraka's* dress of silk?

(4) A similar instance of *Artha-aucitya-anaucitya* is met with in *Bhoja's* *Śabda-guna*, *Bhāvika*, where an elder, out of the overpowering feeling in him, goes to the extent of bowing at the feet of a youngster *S. K. Ā. I* p 58

“अत्र हयवसात् अनौचित्येनापि ‘वन्देऽथवा चरणपुष्पवन्दयम्’ इत्यादीनाम् उक्तत्वात् भाविकत्वम् । ”

Here a case of Anaucitya becomes a Guna or Aucitya, according to the larger implications of the principle of Aucitya. The larger Aucitya herein involved, which makes Aucitya out of Anaucitya, is an instance of Rasāveśa and Rasa-aucitya.

(5) And the above mentioned Aucitya which converts Doṣas into Gunas is the very basis of the last section of the Guna-prakaraṇa of Bhoja, the Vaiśeṣika-guṇas or Doṣa-guṇas, Doṣas which turn into Gunas under certain circumstances (Vide my paper on Aucitya above referred to) S. K. A. pp. 74-120, See especially p. 118. Bhoja explicitly states the principle of Aucitya converting certain cases of Anaucitya into Aucitya.

“अत्र सौत्वाद् आंचित्यविरोधेऽपि तत्समयोचितत्वात् गुणत्वम् ।”

Aucitya in Bhoja's Alamkāra Section

(6) (a) Above was noticed under the Pada-doṣa called Apada, a kind of Aucitya of language, the Aucitya of appropriate vocabulary. Bhoja opens his Śabdālamkāras with an Alamkāra called Jāti. What is Jāti? And how is it Alamkāra, and a Śabda-alamkāra? Jāti is the various kinds of language, Sanskrit, the various Prakṛts and Apabhraṃśa. Though Language, by itself, is not an Alamkāra, the proper choice of the language suited to the theme etc., is an Alamkāra, for, this is a feature of beauty in Kāvya. This is Bhāṣā-Aucitya. Certain things are well said when expressed in Sanskrit, certain others in Prakṛt. Says Bhoja

संस्कृतेनैव कोऽन्यथः प्राकृतेनैव वारः ।
शक्त्यो रचयितुं कविर् अपभ्रंशेन जायते ॥

S. K. A. p. 122

This intelligent choice and employment of language is an Aucitya and is called by Bhoja as the Śabdālamkāra named Jāti. The principle of Aucitya involved herein is pointed out by Bhoja

तत्र संस्कृतमित्यादि भारती जातिरिष्यते ।

सा तु औचित्यादिभिः वाच्यम् अलङ्काराय कल्पते ॥ II 6 p. 121

and Ratneśvara explains it thus

“ननु अवश्यं ज्ञातेन संस्कृताद्यन्यतमेन भवितव्यम् । करोऽपि कवेः शक्तिव्युत्पत्त्येवम्, येन अलङ्कारता स्यात्, इयत् आह-सेति । औचित्यादिरपि एव अलङ्कारः । अस्मि च संस्कृतादेरपि तथाभावः इति भावः ॥” p. 121

Then, according to Ratneśvara's Avatārikās to the succeeding Kārikās on Jāti, Bhoja indicates Aucitya in general, Viśaya-aucitya, Vakṛt-aucitya, Vācya-aucitya, Doṣa-aucitya etc.

When, in a drama, the poet adopts the Prakṛt for women and low characters, Bhoja would say, that in his scheme, it is a case of Jāti Śabdālamkāra. It is Vakṛt-aucitya. Bharata's Nāṭya Śāstra treats of this Bhāṣā Aucitya in the chapter called Bhāṣā-vidhāna, XVIII. Bharata says regard-

ing Deśa-*aucitya* that a drama can be in many languages ; for, in a drama, characters from various provinces and countries may be introduced.

अथवा छन्दतः कार्याः देशभाषाः प्रयोक्तृभिः ।

नानादेशसमुत्थं हि काव्यं भवति नाटके ॥ N.S XVIII. 34.

(b) In chapter xi of his *Śr. Pra.* Bhoja again emphasises this Bhāṣā-*Aucitya*. There, he calls this an *Ubhaya* *guna* of a *Prabandha* as a whole, the *Guṇa* called 'Pātra-anurūpa-bhāṣatva' i.e., composed in language appropriate to the character

"पात्रानुरूपभाषत्वम् इत्यनेन उत्तमावापि संस्कृतेन, उत्तमाधराणि प्राकृतेन × × × × etc | " p. 432. Vol. II *Śr. Pra.* Mad. MS.

(Vide *Alamkāra* and *Guṇa* sections)

(7) (a) Bhoja's second *Śabdālamkāra* called *Gatī* is nothing but the *Aucitya* of the medium of verse, prose or the mixed *Campū* style, and the *Aucitya* of the varieties of metres. To decide that a certain idea will be best expressed only in a verse-form and another only in a prose-form is itself an *Alamkāra*. This appropriateness of form is called *Gatyaucitya*. The chief controlling factor here, Bhoja himself says, is *Artha-*aucitya**.

परं गद्यं न मिथं च काव्यं यत्, सा गतिः स्मृता ।

अर्थोचित्यादिभिः सापि दागलङ्कार इष्यते ॥ II 18.

Again,

यथामति यथाराशि यथौचित्यं यथारुचि ।

कवेः पात्रस्य चेतस्याः प्रयोग उपपद्यते ॥ II. 21.

(b) Having chosen the verse-form, a poet picks out the proper metres to suit his ideas. This choice of metre is *Vṛtta-*aucitya**. Bhoja says in chapter xi of the *Śr. Pra.* that 'metre according to ideas' is an *Ubhaya-guṇa* of a *Prabandha* as a whole

“‘अर्थानुरूपच्छन्दस्त्वम्’ इत्यनेन शब्दारे द्वाविलम्बितादयः, बीरे वसन्ततिलकादयः, करुणे वृतालीयादयः, रौद्रे लम्परादयः, सर्वत्र गार्हपत्यिकीदित्यादयः निबन्धनीयाः इत्युपदिशति ।”

Vol. II. p 432

All these Bhoja does not fail to relate to *Rasa* and he realises that the final test of the appropriateness or *Aucitya* of a thing is *Rasa*, whether it be through *Śabda* or *Artha*. For, all *Guṇas*, *Alamkāras* and the avoidance of flaws (*Doṣa-hāna*) are for securing the eternal presence of *Rasa*, *Rasa-*aviyoga**.

Further, Bhoja also, like *Mahima Bhaṭṭa* (see section on Bhoja and *Mahima Bhaṭṭa*), holds all kinds of *Doṣas* as forms of *Anaucitya*. In chapter xi of the *Śr. Pra.* Bhoja says that *Rasa-*aviyoga** in a work as a whole is secured by avoiding flaws, and securing *Guṇas* and *Alamkāras*; and there are *Doṣas*, *Guṇas* and *Alamkāras* pertaining to *Prabandha*, even as to *Vākya*. Taking a drama, Bhoja illustrates the avoidance of flaw of *Prabandha*—*Prabandha-*doṣa-hāna**. The story, in the source, may not, in every incident, be

consistent and exhibit an unity. The poet takes it up, eschews certain bits, and renovates the theme for his purpose. This eschewing and renovation in theme are, Bhoja says, *Prabandha-doṣa-hāna* or *Anaucitya-parīkṣāna*. *Anaucitya* in the story is eliminated and *Aucitya* is secured.

“तत्र (प्रबन्धे) दोषहानम् अनौचित्यदिपरिहारेण । यथा मायाद्वेयीदृशरथाभ्यां रामः प्रवासितः, न मातापितृभ्यां इति निर्दोषदशरथे (बाळरामायणे) etc, etc ”

p 410 Vol II *Mad Śr. Pra*

(See the above-mentioned paper on *Aucitya*, sections on *Bhoja* and *Mahima Bhaṭṭa*. See also the section on *Bhoja* and *Kuntaka* and *Vakrokti* in this thesis) And in this connection Bhoja quotes Yaśovarman's verse in the prelude to his now lost *Rāmābhyudaya*.

“ औचित्यं वचना प्रकृत्यनुगतं, सर्वत्र पात्रोचिता
पुष्टिः स्वावसरे रसस्य— । ”

Śr Pra Mad MS Vol II p 411.

CHAPTER XIV

RITI, VRTTI, AND PRAVRTTI.

Riti¹

Riti is dealt with by Bhoja three times, first in the Doṣa-section under the Aritumad-doṣa, then in the Alamkāra section as a Śabdālamkāra, and lastly in the Anubhāva section as one of the three Buddhyārambha-anubhāvas. As in the case of Vṛtti, so also in the case of Riti ; as a Śabdālamkāra, it is of six kinds, but as Anubhāva, it is only of four kinds. In the former case, the number six is purely a result of Bhoja's sense of symmetry.

Bhoja uses all the three names, Riti, Panthā and Mārga, the latter two of which are synonymous. Bhoja derives the word Riti from the root √Ri to go "रीह गतौ," thus connecting it with the other names, Panthā and Mārga. To the three Ritis in Vāmana, Bhoja adds three more. Vāmana gives only the Vaidarbhī, the Pāñcālī and the Gauḍiyā ; Bhoja adds the Lāṭiyā which Rudraṭa was responsible for introducing, and then two more himself, namely, the Avantī and the Māgadhi. The Avantī and Māgadhi form Bhoja's additions.

The three verses defining the Vaidarbhī, Gauḍī and Pāñcālī (S. K. A. II. 29-31. p. 134) are reproduced by Bhoja from Vāmana. Bhoja borrows the Lāṭiyā Riti from Rudraṭa but abandons Rudraṭa's definition of the Lāṭiyā. Rudraṭa defines the Lāṭiyā, as also the other Ritis, on the basis of the number of words compounded in a single instance K. A. II. 5. But Bhoja arbitrarily says that a mixture of all Ritis is Lāṭiyā !

समस्तरितिर्वा (व्या) मिथ्या स्वटीका रितिरुच्यते । S. K. A p 134

मिश्ररीतिर्लटीया । Śr Pra Vol II. p 270 .

The S. K. A. defines Avantikā Riti as one standing between Pāñcālī and Vaidarbhī ; with two to three or three to four words in a compound. But the same writer says in his Śr Pra. that Avantikā is not any one kind of Riti exactly, but something approaching all Ritis ! वैदभंदीनामनराखरीतिरावन्तिका. Māgadhi is defined as Khaṇḍa Riti by both the S. K. A. and the Śr Pra i.e., beginning in one Riti and ending in another !

Such treatment of the subject of Riti has little reality and Bhoja here shows little grasp of either the historical aspect or the literary and artistic aspect of the subject and is of very little help to a student of the history and development of such an important concept as Style or Riti in Sanskrit Alamkāra Literature

1. See also my paper on Riti in *Mm S Kuppaswami Sastris Commemoration Volume*, pp. 89-113.

While Bhoja is in a mood to follow Vāmana in his definitions of the Rītis, Vaidarbhī, Pāñcālī and Gaudīyā, in the *S K Ā*, he prefers to accept Rudraṭa's definitions in the same context of Rīti-śabdāṅkārās in the *Śr. Pra*. Rudraṭa defines the Rītis on the basis of a single feature called Samāsa; he holds the Vaidarbhī as the name of an un-compounded collocation, and classifies the compounded collocation into the three other Rītis according to the number of words compounded. No doubt Vāmana does include Samāsa as a determining factor in the description of all the three Rītis, but none but Rudraṭa defines the Rīti concept on the basis of Samāsa only. Vāmana defines the Vaidarbhī as having all the Gūnas fully, (*Guna-sāmagrya*); the preponderance of Mādhurya and Saukumārya and absence of Ojas and Kānti is Pāñcālī; the emphasis on Ojas and Kānti produces the Gaudīyā. See Vāmana, *K. A Sū and Vṛ I* p pp 17-21. Vāñi Viṭas Edn and compare *S K. Ā* p 134. In the *Śr. Pra* however, Bhoja casts off Vāmana's definitions and gives those of Rudraṭa as follows:

“असमस्तपदा वैदम्भी—।” “समस्तपदपदा पाञ्चाली।” “यथाशक्ति समस्तपदा गौडीया।” “वैदर्भादीनामन्तरालरीतिरवन्तिक्का।” p 269 *Śr. Pra* Vol. II Rudraṭa.
 “वृत्तेरसमासाया वैदर्भी रीतिरेकैव।” *K A II 6* “द्वित्रिपदा पाञ्चाली।” “लट्टीया पद सप्त वा यावत्” “यथाशक्ति गौडीया.” *K A II 5*

Here also it is only on Vaidarbhī, Pāñcālī and Gaudīyā that Bhoja agrees with Rudraṭa. The Lāṭīyā, he chooses to define according to his own sweet will and not as Rudraṭa defined it.

Rīti, as expounded by Daṇḍin, Bhoja follows in the Doṣa-section while dealing with a Doṣa called Arīṭmad. *S K Ā* pp 24-30. More of this I have said in the sections on Doṣa and Guna. This is no strange phenomenon in Bhoja's writings that, on the same subject, he follows different and differing writers at different places. On Rīti, he follows Daṇḍin in the Doṣa-section; Vāmana to some extent in the Śabdāṅkārā section of the *S K Ā*, and Rudraṭa in the same context in the *Śr. Pra*, and lastly, he follows Rājāśekhara on the Rītis in the 17th chapter of the *Śr. Pra* where again Bhoja speaks of the Rītis as Buddhīyārambha-anubhāvas along with Vṛtti and Pravṛtti.¹

In the 17th chapter the Rītis appear along with Vṛttis and Pravṛttis, as in Rājāśekhara. Rājāśekhara says at the very beginning of his work that he devotes a separate chapter to Rītis in the statement रीतिनिर्णय मुक्कणनाम्, and in the remarks वृत्तिरीतिद्वयस्य यथाविमर वक्ष्यामः” p 8 “रीतयस्तु निम्न, तास्तु पुरस्ताद्।” p. 10. *K M*. But this chapter on Rītis is lost. Still we are given an idea of Rājāśekhara's conception and definition of the Rītis even in the available part, namely, the Kavi-rahasya section, sub-section 3 on Kāvya-puruṣa-utpatti. Rājāśekhara admits only the three Rītis of Vāmana and so has some difficulty in adjusting the three Rītis to the four Vṛttis and the four Pravṛttis. Bhoja

¹ See my paper on Rīti and Guna in the *Agna Purāṇa* in the *IIIQ*. X. pp 767-779.

removes the difficulty by accepting the fourth Riti of Lāṭiyā. Bhoja gives the following equations.

<i>Vṛtti</i>	<i>Pravṛtti</i>	<i>Riti</i>
Bhāratī	Paurastyā	Pāñcālī
Arabhaṭī	Uḍhra-māgadhi	Gauḍī
Kaiśikī	Dākṣiṇātyā	Vaidarbhī
Sāttvaṭī	Āvantīyā	Lāṭiyā

(See p 52 JOR. Madras, Vol. VII, p. 52, My paper on Vṛttis).

The *Kāvya-nimāṃsā* gives the following scheme :

Bhāratī Sāttvaṭī and Arabhaṭī Sāttvaṭī and Kaiśikī Kaiśikī	Uḍhra māgadhi Pāñcālī or Pāñcāla madhyamā Āvantī Dākṣiṇātyā	Gauḍīyā Pāñcālī No Riti Vaidarbhī
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(K.M. Pp 8-9).

The *Kāvya-puruṣa* and the *Sāhitya-vidyā-vadhū* were perhaps struck dumb when they passed through Avanti and adjacent provinces ! For, Rājaśekhara gives no Riti for that place.

It is not possible to go here deeply into the very origins of the concept of Riti and trace its history. That I have done in the separate paper on Riti already referred to, wherein I have also spoken of the place occupied by Rājaśekhara and Bhoja, with whom alone we are concerned here at present. The definitions of Ritis in Daṇḍin and Vāmana are on the basis of ideas called Guṇas. Rudraṭa restricts himself to Samāsa. And Bhāmaha brings into his discussion of the two Ritis other general ideas, finally, Bhāmaha throws away the Ritis. As distinguished from Bhāmaha and Rudraṭa on the one hand, and from Daṇḍin-Vāmana and the Guṇa tradition on the other, Rājaśekhara adopts for defining the Ritis characteristics and phraseology nowhere else met with, characteristics and phraseology which Bhoja borrows for the 17th chapter of his *Śr Pra* and from Bhoja, the *Agm-purāṇa* borrows. The following are Rājaśekhara's definitions along with which I have also given those of Bhoja.

(१) "—समासवद्, अनुप्रासवद्, योगवृत्तिरूपसमासं जगद्, सा गौडीया रीतिः ।",
K.M. p. 8.

"गौडीयिषु भवा गौडीया-यदतिदीर्घसमासम्, परिसुखवन्धनम्, नानुपचारवृत्तिम्"
पादानुप्रासयोगि, योगवृत्तिरूपसमासं वचः, सा गौडी ॥ " *Śr Pra* Vol. III p. 213.

(२) “—इपदसमासम्, इपदनुप्रासम्, उपचारगर्भं च जगद्, सा पाञ्चाली रीतिः ।”
K.M. p. 9.

“पाञ्चालादिषु भवा पाञ्चाली-यदननिदीर्घसमासम्, (अनति) स्फुटबन्धम्, उप-
(चार) वृत्तिम्, पादानुप्रासयोगी, योगवृत्तिम् सा पाञ्चाली ।” *Sr. Pra* Vol. III p. 212.

(३) “—स्थानानुप्रासवद्, असमासम्, योगवृत्तिगर्भं च जगद्, सा वैदर्भी रीतिः ।”
K.M. p. 9.

“चिदभोदिषु (भवा) वैदर्भी । यदि (द) समस्तम् अतिमुकुमारवद् (न्यम्) अनु-
(पचार वृत्तिम्), स्थानानुप्रासयोगी, (योग) वृत्तिम् वच, सा वैदर्भी ।”

Sr. Pra Vol. III p. 214

We shall consider the *Lāṭīyā* of Bhoja which is not found in *Rājaśekhara* separately afterwards. The following table shows the relation between the definitions of the two writers more clearly

Gauḍīyā :

Rājaśekhara	समास	अनुप्रास	योगवृत्तिपरम्परा
Bhoja	अतिदीर्घसमास	पादानुप्रास	योगवृत्तिपरम्परा.

And in addition to these three, we find Bhoja giving 'Parisphuṭa-bandha' and a few *Upacāra-vṛtti* usages as characterising the *Gauḍīyā*. The source of Bhoja for these two additional features is not known. Regarding the three features taken from *Rājaśekhara*, Bhoja puts them more definitely; *Samāsa* is made *Atidīrgha-samāsa*, *Anuprāsa*, *Pādānuprāsa*, and the *Yoga-vṛtti* of *Rājaśekhara*, Bhoja makes *Yoga-Rūḍhi*.

Pāncālī

Rājaśekhara	इपदसमास	इपदनुप्रास	उपचार
Bhoja	अतिदीर्घसमास	पादानुप्रास	Same

The additional features in Bhoja are 'Anati-sphuṭa-bandha' and 'Yoga-Rūḍhi'

Vaidarbhī :

Rājaśekhara	असमास	स्थानानुप्रास	योगवृत्ति
Bhoja	Same	Same	Same

The additional features in Bhoja are 'Ati-sukumāra-bandha' and 'Anu-
pacāra-vṛtti'.

This kind of treatment of the *Rītis* is not after the manner generally found in the writings of the *Ālankārikas* but it is not altogether unrelated to the features of the *Rītis* as they are defined by *Dandin*, *Vāmana* and *Rudraṭa*. *Samāsa* and *Anuprāsa* which play a great part in *Rājaśekhara's* and *Bhoja's* definitions form vital points in *Dandin*, *Vāmana* and *Rudraṭa*. *Upacāra* also is mentioned by *Dandin* as the *Guna* called *Samādhī*. But what is a bit striking as new is the terminology of *Upacāra*, *Yoga*, *Rūḍhi* and *Bandha-sphuṭatva*.

In similar terminology, Bhoja defines the *Līṭīyā* also himself :

लट्टादिषु भवा लट्टीया ; यदीयन्मस्तम्, अनर्तमुकुमारवन्धम्, नान्युपचारवद्, लट्टीयानु-
प्रासवद्, योगरूढिमद् वचः, सा लट्टीया ।” P. 215, Vol. III. *Sr. Pra.*

Śaradātanaya records this kind of definition of the *Rīti* in his *Bhā. Pra.*, borrowing it from the 17th chapter of the *Sr. Pra.*; and from both Śaradātanaya and Bhoja, Bahurūpamiśra borrows it in his *Daśarūpakavyākhyā*. The *Agnī-purāṇa* also borrows it from Bhoja. Of *Rīti* and *Gūṇa* in the *Agnī-purāṇa*, I have spoken in the article in the *Indian Historical Quarterly* already referred to.

1. Śaradātanaya, in chapter one of his *Bhā. Pra.* follows Bhoja's treatment of *Anubhāvas* as found in the 17th chapter of the *Sr. Pra.* On pp 11-12, Śaradātanaya follows Bhoja's grouping together of *Rīti*, *Vṛti* and *Pravṛtti* as *Buddhyārambha-anubhāva*

बुद्धयारम्भानुभावेषु रीतिः प्रथममुच्यते ।

रीतिर्वचनविन्यासक्रमः, सप्तपि चतुर्विधा ॥

The features given by Bhoja are thus classified and stated by Śaradātanaya. The *Rīti* is distinguished by the difference in (1) *Samāsa*, (2) *Saukumārya* etc., (3) *Upacāra* etc., and (4) *Prāsa* and *Anuprāsa*.

ममाम-सौकुमार्यादिन्तारतन्माद् क्वचिद् क्वचिन् ।

उपचारविशेषाद् प्रासादुप्रासभेदतः ॥

Following Śaradātanaya Bahurūpamiśra says in his *Daśarūpakavyākhyā* :

एतासा चतसृणा च रीतीनां प्रमत्तनात्तन्माद्, (1) उपचारतन्माद्, (2) कथं सौकुमार्यादि-
न्तारतन्माद् (3) अनुप्रासभेदाद् (4) योगादिभेदात् (5) च परस्परभेदः इत्यनुमन्थात्तन्मादिति ।”

P. 5, Vol. II, *Mad MS.* P. 4188.

Śaradātanaya beats Bhoja hollow by first adding two more *Rīti*s, *Saurāṣṭri* and *Drāviḍī*, and by saying finally that *Rīti*s are as many as 105 or even as many as the men who speak.

सौराष्ट्री द्राविडी चेति रीतिद्वयमुदाहृतम् ।

तत्तदेतीयरचनारीतिस्तद्गणनाम्भात् ॥

x x x

प्रतिवचनं प्रतिपूर्यं तद्वान्तरचानिनः प्रतिशेति ।

आनन्त्यम् संक्षिप्य श्रेष्ठा कविभिः चतुर्विधेर्व्या ॥

तामु पञ्चोत्तरशत विधाः श्रेष्ठा मनीषिभिः ।

2. Śingabhūpāla follows Bhoja in treating of *Rīti*, *Vṛti* and *Pravṛtti* as *Buddhyārambha-anubhāvas* *R.A.S* Ch I, pp. 64-88

बुद्धयारम्भानुभवा श्रेष्ठाः रीतिश्चित्प्रवृत्तयः ।

But Śingabhūpāla recognises only three *Rīti*s, *Komalā*, *Kāthīnā*, and *Mīśrā*, i.e., *Vaidarbhī*, *Gauḍī* and *Pāñcālī*. On *Vaidarbhī*, Daṇḍin is followed; *Gauḍī* is distinguished by long compounds and aspirated words; *Pāñcālī* is midway between the two. Following Śaradātanaya, Śingabhūpāla also says at the end of the *Rīti*-section that there are innumerable *Rīti*s and that each

province has its own Rīti. There are Andhrī, Lāṭi, Saurāṣṭrī and such other Mīśra Rītis. For a description of these, Śingabhūpāla refers us to the works of Bhoja and others

आन्ध्री लटो व सौराष्ट्रीत्यादयो निधरीतयः ।

x x x x

भोजादिप्रत्येकारंस्तु तदाकाङ्क्षिमिरीक्ष्यताम् ॥ p 69

Śaradātanaya mentions such additional Rītis and remarks that Rītis are as many as the provinces. But Bhoja never does so, either in the *Śr. Pra.* or the *S. K. A.* Perhaps Śingabhūpāla refers to the twelve Vṛtīyanuprāsa varieties of Bhoja given in the Śabdālamkāra section, Andhrī, Kaunkī, Kaunkaṇī, etc.

The *Agni-purāṇa* also gives the three concepts of Rīti, Vṛti and Pravṛti together as Buddhyārambha-anubhāvas, in the section on Anubhāvas,

आलम्बनविभावस्य भावैरुदयमस्तुतम् ।

मनोवागबुद्धिबुध्या स्मृतीच्छाद्वेदयलत ॥

* आरम्भ एव विदुषाम् अनुभाव इति स्मृतः । 339/44-5

Then Mana-ārambha-anubhāvas of males and females and Vāgārambhas are given. And in the last two lines of the chapter, the three Buddhyārambhas are introduced

न बुद्ध्यारम्भ इष्यते ।

तस्य भेदाः त्रयस्ते च रीतिरिति प्रवृत्तयः ॥ 339/54.

The next chapter, the 340th, called Rīti-nirūpana, speaks partly of Vṛti also. The text as printed in the Anandāśrama Edn. is corrupt and incomplete here. The chapter must be called 'Rīti-Vṛti-Pravṛti-Nirūpana' and must have dealt with all these three Buddhyārambhas. For, with the next chapter we have Āṅgika-abhinaya or Śarīrārambha-anubhāva beginning. As it is, the chapter (340) ends abruptly with the mention of the Āṅgas of the Arabhaṭi Vṛti; only the Rītis and two Vṛtis are available. Vide my paper on Rīti and Guna in the *Agni-purāṇa* in the *IHQ*.

Another point to be noted in the *Agnipurāṇa* is that its definitions of the Rītis are taken from the *Śr. Pra.* (17th chapter). The four Rītis of this chapter of the *Śr. Pra.* are accepted and they are defined on the basis of the same features of Samāsa, Upacāra, Yoga, etc. Vide my article on Rīti and Guna in the *Agnipurāṇa* above referred to.

The Vṛtis

Both from the point of view of history and that of dramatic art, I have critically examined and explained the concept of Vṛti in a long paper entitled the Vṛtis published in the *JOR² Madras*. In the third instalment of that paper, I noticed the peculiarities in Bhoja's treatment of Vṛti in the section called 'Number of Vṛtis'. I shall briefly survey the same here.

1. *JOR Madras*, Vol. VI pp 346-370 and Vol VII pp 33-52 and 91-112.

Bhoja describes the Vṛttis as Anubhāvas born of the Buddhi—Buddhyārambhānubhāvas—in chapter xxvii of the *Śr. Pra.* He defines Vṛtti as mode or manner of activity—*Ceṣṭā-viśeṣa-vinyāsa-krama*—and this agrees with Abhinava's definition of it as Vyāpāra and Ānanda's as Vyavahāra. In chapter xxvii of the *Śr. Pra.*, Bhoja describes *only the four* Vṛttis given by Bharata, and there is nothing special, no difference, to be noted in Bhoja's descriptions of each of these Vṛttis. There is some important difference in Bhoja's description of the Aṅgas of the Bhārati vṛtti, which I have dealt with in a separate section below called Vṛttyaṅgas.

If Kaiśikī means grace and delicateness, and Vṛtti means the temper and atmosphere of the situation, the Kaiśikī vṛtti covers all such graceful activities and cannot be strictly called Anubhāva. Abhinava explains Ārabhaṭī as Kāya-vṛtti, i.e., Ceṣṭā par excellence; Bhārati as Vāg-vyāpāra; and Sāttvati as Mano-vyāpāra. Bhoja also says that the Vṛttis are 'Vāg-manah-kāya-vyāpāra' (chap. xii). If Bhārati is Vāg-vyāpāra, it must be Vāgārambha-anubhāva, if Ārabhaṭī is Kāya-vyāpāra, it must be Śarīrārambha-anubhāva; and Sāttvati alone can be Buddhyārambha-anubhāva, because it is said to be Mano-vyāpāra. What about Kaiśikī then? It refers to no physiological or psychological department of our activity, of body, speech or mind. It refers to the graceful mode in all activities. How can this be called a Buddhyārambha-anubhāva? But such critical scrutiny, we cannot make even in Abhinava's text; how can Bhoja stand it?

As it is, Kaiśikī is applied to a part of the physical activity of the limbs which exhibit grace and delicateness, Ślakṣnatā and Soukumārya.

As in this chapter xvi of the *Śr. Pra.*, in chapter v of his *S. K. A.* (p. 643) also, Bhoja is satisfied with the old four Vṛttis but in chapter xii of the *Śr. Pra.* which corresponds to the above-noted part of the fifth chapter of the *S. K. A.*, Bhoja gives the Vṛttis as five in number. In this chapter xii of the *Śr. Pra.*, dealing with Prabandha-aṅgas, most things move in groups of 'Five' and can Vṛtti alone be, in this company, one short? So Bhoja adds the new fifth Vṛtti of his, the Vimsā-vṛtti, which is not a really new or additional Vṛtti but is only the jumble of all the other four. Bhoja describes this fifth additional Vṛtti thus on p. 459 in chap. xii of his *Śr. Pra.* (Vol. II).

“यत्रारम्भादिगुणस्मरलाः

मिथ्यन्मायिन्य मियः प्रथन्ते ।

मिथन्ति ता वृत्तिसुगन्ति धीराः

साधारणीमर्थचतुष्टयस्य ॥

सुखादिगन्तिषु [च] व्याप्यमाणायां (नय) कोपनायकादीनां मनोवाक्यकर्मनिबन्धनाः पञ्च वृत्तयो भवन्ति—भारती, आरमटी, ईशिकी, गान्धनी, विमिश्रा चेति ।” p. 459.

“सोऽयं पञ्चप्रकारोऽपि चैतद्विदोपदिश्यामः कर्मो वृत्तिरित्याख्यायते ।” p. 459.

What is the scope of this Vṛtti, whether such a Vṛtti is necessary, what has Bharata's text to say on this matter, how Śingabhūpāla notes this Vimsā-vṛtti of Bhoja and refutes it with the authority of Bharata's text—these ques-

tions I have dealt with in the paper on the Vṛttis above-mentioned (Pp 102-3, Vol. VII, JOR)

Other writers besides Śingabhūpāla have noticed this fifth Vṛtti of Bhoja. Earlier than Śingabhūpāla, Śāradātanaya, who often shows his acquaintance with the *Śr Pra*, says that there are others who do not accept the Artha-vṛtti of Udbhaṭa and give in its place a fifth Vṛtti called Mīśrā

भारती सात्वती चैव वैशिव्यात्मदीति च ।

औद्गुष्टा पञ्चमीमथैवृत्ति च प्रतिजानते ॥

अर्थवृत्तेरभावानु (मि) थो तां पञ्चमी परे ।

The information in the first two lines is derived by Śāradātanaya from the *Daśarūpaka*. How the view of these two writers, namely, Dhanañjaya and Śāradātanaya, that Udbhaṭa recognised a fifth Vṛtti called Artha-vṛtti is wrong and what exactly is the position taken up by Udbhaṭa, I have elaborately shown in the section on Udbhaṭa in my paper in the J O R, VI, on the writers quoted in the *Abhinava-bhāratī* and in the paper on the Vṛttis mentioned above. In the third line quoted above, Śāradātanaya refers to Bhoja's fifth Vṛtti called the Mīśrā

In the two published papers of mine above referred to, I had made a mistake which Mr K S RAMASWAMY SASTRY of the Baroda Oriental Institute, editor of the *Bhāvaprakāśa* in the Gaekwad Series, was kind enough to correct. It was proved by me in the section on the writer named Śakaligarbha in the article on Writers quoted in the *Abhinava-bhāratī*, that this writer on dramaturgy held five Vṛttis, and added the fifth Vṛtti of his which he called *Ātma-samvṛtti*. The text of the *Bhā. Pra* on the Vṛttis on p 12 reads "विश्रान्तां पञ्चमीं परे" and this view came just after the statement of Udbhaṭa's view and contradicting Udbhaṭa's view. In the *Abhinava-bhāratī*, the view of Śakaligarbha appears after that of Udbhaṭa, contradicting Udbhaṭa's. So, at the suggestion of Professor Mm S KUPPUSWAMY SASTRIYAR, I took Śāradātanaya as referring to Śakaligarbha's view after that of Udbhaṭa and the word 'Viśrānti' in the text was taken as a synonym meaning the same 'Ātma-samvṛtti' of Śakaligarbha. Mr K S RAMASWAMY SASTRY drew my attention to his Errata list at the end of his edition of the *Bhā. Pra* where the correct text of the third line is given, 'Viśrānta must be read as 'Mīśrām tām,' "मिश्रो तां पञ्चमीं परे." It is unfortunate that I should have missed the correct reading in the Errata and should have consequently seen in a plain reference to Bhoja's view a reference to Śakaligarbha's view and should have corrected 'Viśrāntā' in the text into 'Viśrānti', to enable me to equate it with *Ātma-samvṛtti*. It is all very smooth sailing now. It must be accepted that the *Daśarūpaka* and the *Bhā Pra* misunderstood Udbhaṭa's real view of Vṛttis and that there was a Śakaligarbha, who held another view of five Vṛttis, but whom neither the *D R* nor the *Bhā Pra* refers to. It is clear that in the third line of the passage extracted above, Śāradātanaya refers to Bhoja's fifth Vṛtti called Mīśrā and this is perfectly natural, well acquainted as Śāradātanaya is, with Bhoja's *Śr Pra*.

Another writer of about the same time of *Śāradātanaya* who refers to this fifth Vṛtti of Bhoja, called the *Mīśrā*, is *Prakāśavarṣa*, author of a work called *Rasārṇava-ālamkāra*. (MS. in the Govt. Oriental MSS. Library, Madras). *Prakāśavarṣa* is acquainted with the *Śr. Pra.* and he quotes the *Upajāti* verse of Bhoja on his new fifth Vṛtti— “यत्राभ्यादिगुणात्मकताः” etc. from chapter xii of the *Śr. Pra.* But, instead of calling it by the same name by which it is called in the *Śr. Pra.*, *Mīśrā*, occurring in the third line—*मिश्रेति तां वृत्तिं* —, *Prakāśavarṣa* calls it by the functional name occurring as *Viśeṣana* in the last line, *Sādhārāṇī*,— “सामान्यीकर्षयितुमर्हति.” *Prakāśavarṣa*, however, makes a great mistake in attributing this verse to one *Mahā Bhāmaha*. (Vide my paper on *Prakāśavarṣa*'s *Rasārṇavālamkāra* in the *JOR*, Madras; Vol. VIII, Part 3)

The third kind of treatment of Vṛtti by Bhoja, which is however the first and earliest in order in his two works, is the treatment of Vṛtti as a *Śabdālamkāra* along with Language, the Form of Verse or Prose or the Mixed *Campū*, *Rīti* etc. Vṛtti treated of in the *Śabdālamkāra* section is not the Vṛtti described in the *Rasa* section as *Anubhāva*, with particular reference to Drama. Vṛtti is here applied to the text of the Drama as well as to the pure, read *Kāvya*. This aspect of Vṛtti also I have studied in the paper on Vṛttis above referred to in the section named ‘The History of Vṛtti in *Kāvya*’ at the end of the paper. (Pp 104-112, *JOR* Vol. VII)

When we speak of the written words, we are at once in the realm of one of the four Vṛttis namely, the *Bhāratī-Vṛtti*. And if, within its realm, we want to distinguish the graceful and the forceful styles or modes, we must not have *Kaiśikī* and *Arabhaṭī* Vṛttis but two *Rītis* like *Vaidarbhī* and *Gauḍī*. The whole set of Vṛttis brought from *Nāṭya* into *Kāvya* is incongruous. *Ananda* says in *Uddyota* III that Vṛttis are two-fold—of *Artha* and *Śabda*—the *Artha-vṛttis* being *Kaiśikī* etc., of *Bharata* and the *Śabda-vṛttis* being *Uparāgarikā*, *Paruṣā* and *Komalā*. The latter are called by the other name of *Rīti* also and *Mammaṭa* equates the *Śabda-vṛttis* with the *Rītis*. (*K. Pra.* IX). But Bhoja does not think of these difficulties and quietly makes up his needed number of 24 *Śabdālamkāras* by things like Vṛtti. The following points are to be noted here :—

1. Bhoja increases the number of Vṛttis as *Śabdālamkāras* to six, adding two of his usual jumbles—*Madhyama-Kaiśikī* and *Madhyama-Arabhaṭī*. This really is fine scientific treatment ! The same concept is once sixfold, at another place it is fivefold, and in a third place it is only fourfold ! Why should there be this difference ? Does Bhoja think that Vṛtti in these three places, Vṛtti as *Śabdālamkāra*, as *Anubhāva*, and as a general *Aṅga* of the *Prabandha*, should differ ? Vṛtti is primarily *Anubhāva*. All *Alamkāras* are *Anubhāva* ; they appear in the speech of the mood-filled character, in the *Vācākābhinaya*, in the *Vāgarambha-anubhāva*, and they are intended to convey more quickly and more powerfully the mood. It is again as *Anubhāva* that Vṛtti becomes a *Prabandha-aṅga*. There is no need for Bhoja to treat of Vṛttis three times

at three different places, and there is no justification for varying its number in each case on a diminishing scale from six to four.

2. If there must be a *Kaśikī* which is not thoroughly *Kaśikī* but is somewhat *Kaśikī*—*Madhyama Kaśikī*, and if there must be a *Madhyama-Ārabhaṭī* also like this, why not a *Madhyama-Bhāratī* and a *Madhyama-Sāttvati*? The only reason for not having two more is that all the *Śabdālamkāras* of Bhoja are subdivided symmetrically into SIX kinds only; and, therefore, Bhoja needed only two more and not four more *Madhyama-Vṛttis*.

3. All these *Śabda-alamkāras* called *Vṛtti* are defined as *Artha-sandar-bhas*. This is a contradiction. How can *Artha-vaicitrya* be productive of *Śabda-alamkāra*? It would have been something if Bhoja had made the *Vṛttis*, *Artha-alamkāras*. That is what Bhoja's great *Ācārya*, *Danḍin* does. *Danḍin* counts the *Vṛttis* and their *Angas* as *Alamkāras*, along with *Sandhyangas* and *Lakṣaṇas* towards the end of chapter II of his *Kāvya-darśa* and chapter II deals with *Arthālamkāras*.

There is a lot of loose thinking and haphazard heaping of things in Bhoja's work.

Another concept of Vṛtti

In the same *Śabdālamkāra* section Bhoja speaks of two other related concepts of *Vṛtti* coming under *Anuprāsa*. I have spoken of these also in the closing part of my paper on *Vṛttis* (See Pp 109-110, *JOR*, Vol VII). Bhoja criticises the old *Vṛttis* of *Udbhaṭa* and others, *Paruṣa*, *Komalā* and others (which Bhoja increases to twelve¹) as unnecessary and as having been included in *Gunas* and *Vṛttis*. In their place Bhoja gives twelve other varieties of *Anuprāsa* called *Vṛttis*, named after twelve countries. *S.K.A.* Pp 201-207. See my *Vṛtti* paper above referred to. See also the *Alamkāra* section in this thesis.

The Vṛttyangas

Bhoja speaks of sixteen *Vṛttyangas*, four for each of the four main *Vṛttis*, leaving out the *Vimśatī*.

Of *Vṛttyangas* in general, I have spoken in a special section in my paper on *Vṛttis* (Pp 44-45 *JOR*, Vol VII). There is difference in Bhoja's treatment of the *Angas* of the *Bhāratī vṛtti*. *Bharata* mentions four *Angas* of the *Bhāratī vṛtti*—*Prarocanā*, *Āmukha*, *Vithī* and *Prahasana*. (XXII. 30-35, *Kaśi Edn*). A critical examination of the *Bhāratī vṛtti* and its two *Āṅgas* of *Vithī* and *Prahasana* especially, was made by me in the first part of the *Vṛtti*-paper (Pp 363-370 Vol VI *JOR*). Of the four *Angas* of the *Bhāratī vṛtti* given by *Bharata*, Bhoja takes only one, namely, *Āmukha* as constituting the whole *Bhāratī vṛtti* and divides it into four *Angas*, in the 12th chapter of the *Śṛ. Pra*. Bhoja differs even there also from *Bharata*. *Bharata* gives *Āmukha* as of five *Angas* (XXII; 30-35)—*Udghāṭyaka*, *Kathodghāṭa*, *Prayogātīśaya*, *Pravṛttaka* and *Avagatita*. Bhoja omits the third and has no other reason for this omission except to make uniform enumeration of four *Angas* for each of the four *Vṛttis*. This kind of equation of the

Bhārati vṛtti with the Āmukha is not justifiable and contradicts Bhoja's earlier definition of Bhārati vṛtti as the name for all vocal activity in general. (Vāg vṛtti ; p 459 Vol. II. *Śr. Pra.*) The *Daśarūpaka*, like Bhoja, gives the same four Āngas of Bharata for the Bhārati vṛtti but, for Āmukha, it adopts an independent attitude like the *Śr. Pra*. It gives only three Āngas for the Āmukha. Śingabhūpāla follows the *Daśrūpaka*. The Āngas of the other Vṛttis are the same and are of the same number as given by Bharata. Pp. 478-480 Vol II, *Śr. Pra.*

The fifth chapter of the *S.K. Ā.* has a different story to tell. Here also, there is no difference between Bhoja and Bharata on the other three Vṛttis and their Āngas. It is on the Āngas of the Bhārati vṛtti here that Bhoja differs not only from Bharata but also from himself. On pp 643-6 of *S.K. Ā.*, chap. V., Bhoja gives four Āngas of *Bhārati* following almost the text of Bharata : Prarocanā, Vithi, Prastāvanā (Āmukha of Bharata) and Prahasana. But Bhoja does not understand what Bharata means by regarding Vithi and Prahasana as two varieties of the Bhārati vṛtti. The two refer to the two types of Rūpakas of those two names and not to parts of the Prologue. Later writers have made both the Vithi and Prahasana as part of the Prologue by restricting Bhārati to Prastāvanā. All this is wrong and the true significance of this has been explained by me in the first part of my paper on the Vṛttis. What Bhoja has done is that he has further misunderstood by putting a completely mistaken meaning into Vithi. Vithi and Prahasana, Bharata and Dhanañjaya clearly say, are two types of Drama. Like many other writers, Bhoja also takes Prahasana as a small comic speech in the Prologue ; but he is all alone when he takes the Vithi with thirteen well-known Āngas, as having five Āngas. And what are these Āngas? Here Bhoja makes a great mistake, he confuses between the Bharata's Āmukha and the Vithi and attributes to the Vithi the five Āngas pertaining to Āmukha. In this particular place Bhoja seems to have understood neither Prastāvanā nor Vithi. He says :

“उद्घाट्यकार्दनामङ्गानां प्रवृत्तिः बोधोः उद्घाटनः, कथोदालः, प्रयोगातिशयः, प्रवर्तनः, अवगतिमिति ।”

Of the five Āngas given above, Udghāṭyaka and Avagalita are two Vithyāṅgas, also introduced in the Prastāvanā, and it is because these happen to be Vithyāṅgas also that the *Daśarūpaka* omits them and gives the remaining three as Āmukha-Āngas. These two have misled Bhoja to identify Āmukha and Vithi and give the other three, namely Kathodghāṭa, Prayogātīlaya and Prāvartaka, also as Vithyāṅgas. Greater confusion has not been made on any other subject of the *Nāṭyaśāstra*. The causes for such confusion regarding the Bhārati vṛtti have been explained by me in the first part of the Vṛtti paper.

Chapter seventeen of the *Śr. Pra*—the Anubhāva chapter—has a description of the Vṛttis and their given Āngas. The description of the Āngas of the Bhārati here agrees more with that in the fifth chapter of the *S.K. Ā.* than with that in the same work in the 12th chapter. It is strange how, on the same topic, Bhoja has different views at different places. The

four Āngas of the Bhārati are given according to Bharata, Bhoja calling Āmukha by the name *Prastāvanā*—, *Prarocanā*, *Prastāvanā*, *Vithī* and *Prahasana*. But when he comes to the *Vithī*, he seems to have realised the mistake he had committed in the *S. K. Ā v* where he forgot that *Vithī* was the *Vithī* of thirteen Āngas. When, however, he sets about to correct, he makes a mess of the whole thing. He gives the *Vithī* as that with the thirteen Āngas but the thirteen Āngas are said to be *Udghātyaka*, *Avagāṭita*, *Kathodghāta*, *Prayogāśaya* and *Pravṛttaka*, with an etc?

उदात्तकादीनामङ्गानां प्रवृत्तिः चैथी । तानि उदात्तकं, कथोद्घातः, प्रयोगाशयः, प्रवृत्तकः, अवगन्तितमित्यादीनि त्रयोदश ।” P. 216 Vol. III.

Of these, only the first two are *Vithyangas*, the other three are *Āmukha*-*Āngas* as given by Bharata. Firstly it is bad to combine the two together; secondly, it is not explainable how Bhoja made bold to say that these Āngas come to thirteen in number. The *Vithī*, by itself, has thirteen Āngas and when the *Kathodghāta*, *Prayogāśaya*, and *Pravṛttaka* are added, the number of Āngas comes to sixteen. Lastly, it is cowardly for Bhoja to have begun to illustrate but to have left out illustrating all except the *Udghātyaka*. For a detailed illustration of the Āngas would prove the real total number of the Āngas to be sixteen and its contradiction with the accepted *Vithī* of thirteen Āngas will become patent. Therefore Bhoja fights shy and ends thus.

“एव कथोद्घातादयोऽपि दशङ्गकादेः उदाहर्यम् ।” P. 216 Vol. III.

On the three other *Vṛttis* and their Āngas, chapter xvii of the *Śr. Pra* also has nothing to differ from Bharata.

There is yet a fourth treatment of *Vṛtti* and the *Vṛtityangas* in the *Śr. Pra* and it is in the four chapters devoted to the four *Puruṣārtha*-*Śṅgāras* of *Dharma*, *Artha*, *Kāma* and *Mokṣa* (Chapters xviii-xxi, Vol. III *Śr. Pra*). Bhoja lays out a scheme here that each of these four *Śṅgāras* is characterised by particular kinds of men, women, habits, dress, atmosphere and style of speech. That is, Bhoja gives each its appropriate *Nāyaka*, *Nāyikā*, *Pravṛtti*, *Vṛtti* and *Rīti*. Of these also I have spoken in the *Vṛtti*-paper (Pp. 51-52, *JOR*, Vol. VII). In explaining this scheme of the four *Puruṣārthas* = four *Nāyakas* = four *Vṛttis* etc., Bhoja resorts to a good deal of verbal ingenuity. It is all very clever but is most unreal. The section teems with apt examples for extreme far-fetchedness.

The Pravṛttis

The *Pravṛttis* and their relation to the *Vṛttis*, I have dealt with in a separate section in my *Vṛtti*-paper which has been mentioned here frequently (Pp. 49-51, *JOR*, Vol. VII). Bhoja treats of the *Pravṛttis* twice, once in chapter xii in the midst of topics of *Dramaturgy* and again in the midst of *Anubhāvas* which he deals with in chapter xvii. In the latter case Bhoja gives only four *Pravṛttis* because he wants their number to agree with that of the four *Vṛttis* and the four *Ritis*, all the three of which he clubs together and gives as *Buddhyārambha-anubhāvas*. But in the 12th chapter most items are five in number and to be in harmony with them, he gives the

Pravṛttis also as five. But Pravṛttis are five here only in enumeration (Uddeśa), in Lakṣana and Udāharana, however, Bhoja forgets that he has increased the number of Pravṛttis to five and consequently gives only the old four varieties of it

“—एव सन्त्ययः पञ्च (वृत्तयः पञ्च प्रवृत्तयः) चतुर्विंशति प्रवृत्तयः (प्रवृत्तिहेतवः) इत्येका चतुष्पष्टिः।” p 450. *Śr. Pra.* Vol. II, Chap. XII.

“वेदविन्यासक्रमः प्रवृत्तिः, सापि चतुर्धा—पौरस्त्या, उद्गमागधी, दाक्षिणात्या, आवन्त्या च।”
p 459 Vol II. *Śr. Pra.* Ch. XII.

If we accept that Bhoja recognises only four Pravṛttis, we cannot get the mentioned number of 64 items, we get only 63. Bhoja could have easily invented the fifth Pravṛtti with a new geographical name and it is not known why Bhoja contradicts himself by first enumerating five Pravṛttis and then speaking of only four Pravṛttis.

The four Pravṛttis given by Bhoja are the same as found in Bharata. N.Ś. XIV. But Bhoja goes wrong in the naming of one of the Pravṛttis, Bhoja's four Pravṛttis are Paurastyā, Uḍhramāgadhi, Dākṣiṇātyā and Āvantiyā. Though he promises to describe them in detail latterly in chapter xii, Bhoja fails to do so in both the 12th and the 17th chapter. He does not take pains to give the countries coming under each of these four. Bharata does not have a Pravṛtti called Paurastyā. His four Pravṛttis are Pāñcālī, Uḍhramāgadhi, Dākṣiṇātyā and Āvanti. It is in the place of Bharata's Pāñcālī that Bhoja gives his Paurastyā. Now Paurastyā does not mean Pāñcālī but means 'the eastern' and the 'eastern' Pravṛtti is the Uḍhramāgadhi. Bharata clearly enumerates the provinces coming under these four divisions. The Dākṣiṇātyā comprises all the southern countries in general; the Uḍhramāgadhi, all the eastern; the Āvanti, all the western and the Pāñcālī, all the north-north-western. All the illustrations found in chapter 17 of the *Śr. Pra.* for these Pravṛttis are those given by Rājasekhara in his *Kāvya-mīmamsā*, I. 3. pp 8-9. And in this source, of Bhoja, namely, Rājasekhara, we do not find the Paurastyā but see in its place the Pāñcāla-madhyamā (*K.M.* P. 8) 'Pāñcāla-madhyamā' is another and more elaborate name of the same Pāñcālī Pravṛtti; for, under it come the provinces of the Madhya-deśa also. Bharata's text itself contains the other name of Pāñcāla-madhyamā in two ślokas. Kāśī Edn. XIV. 48 & 49. *Kāvya-mālā* Edn XIII 36 7 38. Therefore Bhoja follows neither the basic and remoter authority of Bharata nor the secondary and nearer authority of Rājasekhara when he speaks of the Paurastyā Pravṛtti. Less would have been the mistake if Bhoja had given instead of his Paurastyā, the name Pāścātya meaning 'the western'. Paurastyā and Uḍhramāgadhi are identical. When Bhoja quotes Rājasekhara's verse describing the dress of the ladies of Mahodaya as illustration for his Paurastyā-Pravṛtti, he does not seem to know what he is doing.

The concepts of Vṛtti, Pravṛtti and Rīti are very intimately related. The one involves the other. But, for the sake of classification and analytical and theoretical study, Rājasekhara says, it is laid down that physical action is

Vṛtti—Ceṣṭā-vinyāsa-karma—, dress and decoration is Pravṛtti—Veśa-vinyāsa-karma—, and speech is Rīti—Vacana-vinyāsa-karma. (K M. p 9).

“तत्र वेपविन्यासकर्म प्रवृत्तिः, विलासविन्यासकर्म वृत्तिः, वचनविन्यासकर्म रीतिः ।”

Bhoja borrows this definition of Vṛtti, Pravṛtti, and Rīti from Rājaśekhara

“मोऽयं पद्मप्रकरोऽपि चेष्टाविन्यासकर्मो वृत्तिः ।”

“वेपविन्यासकर्मः प्रवृत्तिः ।” p 459 Vol II

“बुद्धयारम्भेषु वचनविन्यासकर्मो रीतिः ।” “चेष्टाविन्यासकर्मो वृत्तिः ।”

“वेपविन्यासकर्मः प्रवृत्तिः ।” Ch XVII

When we examine Bharata's definition of the Vṛttis for arriving at the exact connotation of the concept of Vṛtti, we will find this at the very outset that Bhārati is a Śabda-vṛtti and cannot be called Ceṣṭā-viśeṣa-vinyāsa-karma. It is under the Śabda-vṛtti of Bhārati that the Rītis come (वचनविन्यासकर्मः). In a way, Vṛtti comprehends both the Pravṛtti and the Rīti, for it is the name of the whole field of human activity. Therefore it is that we find the inclusion of graceful dress—Ślakṣna-nipathya—which is Pravṛtti (Dākṣinātyā), as part of the definition of the Kausīki Vṛtti. Similarly the Sāttvatī has exchange of hot words and thus comprehends the realm of the Rītis also. And Pravṛtti itself is also described as an equally wide concept. It means “provincial manners”, Veśa, Ācāra and Vārtā of various provinces.

“अत्राह प्रवृत्तिरिति कस्मादिति । उच्यते, वृत्तिव्या नानादेश-वेप-भाषा-भाचार-चर्ताः कदाप्यतीति प्रवृत्तिः ।” P 165 N & Kasi edn

What things do not come under Ācāra and Vārtā? And again, describing the Dākṣinātyas for the Dākṣinātya-Pravṛtti, Bharata speaks of their love for dance and music, of their clever, sweet and graceful movements. These do not certainly form part of Āhārya or dress.

“तत्र दाक्षिणान्यास्तावद् बहुवृत्तगीतवाद्या वैशिरीप्रायाः चतुःस्तुललिताङ्गाभिनयाश्च ।”
p 165. N & Kasi edn

1 It is interesting to compare this Dākṣinātya-Pravṛtti which is all grace and elegance with Daṇḍin's Vaidarbhī Rīti in Poetry. Vaidarbhī, according to the Nāndī verse of Rājaśekhara's *Karpūra-maṇjarī*, is called Vacehomi, i.e., Vātsagulmi, the style of Vatsagulma, which is the capital of the ancient Vīdarbha country. Vīdarbha is the chief province referred to by the word Dākṣinātya. Rājaśekhara develops the idea imaginatively by celebrating the marriage of Kāvya-puruṣa and Sāhitya-Vidyāvadhū at Vatsagulma in Vīdarbha.

“तत्रास्ति मनोजगमनः देवस्य श्रीदावात् विदर्भेषु वन्तः शुक्लं नाम नगरम् । तत्र सारस्वतेयः ताम् औमैयीं गन्धर्ववत् परिणिनाम् ।” K M p. 10

The *Mālayikāgnimitra* of Kāhādāsa refers to the Dākṣinātya-Pravṛtti and a peculiar and specially beautiful make-up according to the style of the Vīdarbha land.

“अत्र किल देव्या भारिण्या पण्डितकौशिकी भणिता । भगवति, त्वं यदि सत्यं प्रयाधनगर्वं वहसि, तद्दृश्यं तावद् मालकिनायाः गरिरे वैदर्भं विवाहनेपथ्यम्, इति ।”

Continued on next page.

Singabhūpāla actually says that *Pravṛtti* is provincial language, manner and dress

तद्देशोचिता भाषा-क्रिया-वेष्टाः प्रवृत्तयः । I 294 R.A.S.

What is important and noteworthy in Bhoja's treatment of *Pravṛtti* is his analysis of the conditions which affect dress, the various circumstances under which dress changes and differs not only with reference to different individuals but even as regards the same individuals. Such change in dress naturally follows, for, as Bhoja has indicated in the *Anubhāva* chapter by speaking of *Pravṛtti* along with *Vṛtti* and *Ritis*, *Pravṛtti* is intimately connected with the nature, character, nationality, the mood etc., of the person. Such conditions affecting dress are infinite and though it is enough to point out a few illustrative instances, Bhoja has gone a little farther and has given twenty-four conditions which go to determine dress. He is not blind to the fact that these twenty-four do not exhaust the world; for he gives in the end an item called 'miscellaneous' and then adds even an 'Etc'—*Ādayah*.

Bhoja calls these dress-determining conditions by the name '*Pravṛtti-hetus*'. The following are the 24 *Pravṛtti-hetus*.

देशः, कालः, पात्रम्, वयः, अवस्था, शक्तिः, साधनम्, अमित्रायाः, व्यायामः, विपरिणामः, निमित्तम्, अभिगमः, सङ्ग्रामः, विहारः, उपहारः, उल्लसः, उग्र, आश्रयः, जातिः व्यक्तिः, विभवः, प्रकीर्णम्, मङ्गीर्णम् and विप्रकीर्णम् ।

Deśa is country. It is but natural that this condition should head the list: for, country and nationality form the greatest factor in dress. The four *Pravṛttis* themselves are named after four geographical divisions of India and provinces differ from each other in dress

Kāla is time, such as summer, winter etc., which causes change in dress.

Pātra is character, male, female etc. This is not very clear. The illustration given by Bhoja for *Pātra* is given by him for *Veśa-svabhāvokti* in his *S.K.Ā* III. Commenting on this *Veśa-svabhāvokti* in the *S.K.Ā* Ratneśvara shows his acquaintance with Bhoja's *Pravṛtti-dharmas*. He mentions here *Kāla* and *Pātra* and even here *Pātra* is not plain. See p. 268.

Vayas: Age, such as childhood, girlhood, youth etc

Avasthā is mental mood and emotional condition. As for example, a lady separated from her lord and dejected does not have the mood to decorate herself

Sakti is one's means at one's disposal for decorating oneself.

Sādhana is a similar condition and seems to be decorative material available. As for example, the hunters dress themselves only with sylvan products like feathers etc

Continued from previous page

The *Vakṛakṣiṣṭa* of Kustaka speaks of the natural sweetness of the music of the *Dakṣiṇīyas*.

"न च दक्षिणात्यर्गोनिविद्यमुत्तरतादिनिविद्यमणोयत्तम् तस्य म्याम्राधिकृत्यं वदन् पश्यते," p. 46 De's Edn.

Abhiṣṭrāya seems to be dress suggestive of one's intention

Vyatyāsa is misplacing of ornaments in hurry Kālidāsa's description of the city-damsels rushing to their windows in hurried toilet to see Aja and Śiva in the *Raghu-vaṃśa* and the *Kumāra-sambhava* and a similar one in Āśvaghōṣa's *Buddha-carita* are examples of this condition of *Vyatyāsa*

Viparināma is the conversion of the non-ornament into an ornament. As for example, Śiva converted his snakes into garlands when he went to marry Pārvati.

Nimitta is occasion such as Vrata or Pūjā when one wears special dress.

Abhigama is Abhisarana, a lady going to tryst, she will have white dress in moon-lit nights and black dress in dark nights

Samgrāma is martial dress

Vihāra : dress during sports such as jala-kriḍā when bathing dress is put on

Upakāra : dress during dedication or offering one to a deity As for instance, Bhavabhūti's description of Mālātī decked in red garlands and cloth when the Kāpālīka is about to offer her to Cāmundā

Chala is the dress of persons in cognito, such as the spy

Chadman What exactly Bhoja means by this condition is not known. The illustration likens it to *Viparināma* and *Chala*.

Āśrama is the stage of life, Brahmacharya etc

Jāti : class, e.g. the type called Kuṭṭani

Vyakti is an individual's special decorative fancies like Śiva's love for the disc of the moon, snakes etc

Vibhava If this refers to one's means and wealth, it can hardly be different from Śakti, already mentioned

Prakīrṇa Miscellaneous

Sankīrṇa is incongruous mixture of good and bad, garceful and terrible, simple and gaudy

Viprakīrṇa seems to be the personified description of an object where the ornaments and decorations are purely imaginary But it must be accepted that the significance of this item is not plain Bhoja illustrates it with the last verse of the *Kumāra-sambhava*, canto II, describing Kāma appearing before Indra with Ratī and Vāsantā अथ न स्तुतयोपिदूतलतावाग्दम्भम् etc (*Śr Pra Vol II Chapter XII p 460-465*)

The subject of *Pravṛtti*, as applying pre-eminently to dress and decoration,—*Āhārya*—is dealt with at length by Bharata in chapter xxiii (Kāśi Edn) There he speaks of the dress and ornaments proper to sex, nationality, mood, province etc,—conditions from which Bhoja makes up his list of *Pravṛtti-hetus*

एतद्भिर्भूय नार्या भावेऽस्मादनखादपि ।

यथाभावस्वादस्थम् विहायैव प्रयोजयेत् ॥ XXIII 42

This is the Pravṛtti-hetu called *Avasthā*.

मानुषीणां तु कर्तव्या नातादेशसमुद्भवा ।

×

×

×

अद्यन्तियुवतीनां तु शिरस्ताल्लकुन्तलम् ॥ XXIII. 63-67.

वदेशजो हि वैपस्तु न शोभां जनयिष्यति । XXIII. 69

This is Bhoja's *Deśa*, the first Pravṛtti-hetu. *Jūti* also is emphasised by Bharata ; he shows what suits the taste of women called courtezans ;

गणिकानां तु कर्तव्यमिच्छाविच्छित्तिमण्डनम् ।

देशजातिविशेषेण देशानामपि कारयेत् ॥

वेदं तथा चाभरणं धुरवर्मपरिच्छदम् । XXIII. 68-69.

Above all, Bharata would emphasise the condition called *Avasthā*, the emotional state. He again takes it up in Śls. 70-72 and concludes :

एव स्त्रीणां प्रयोक्तव्या देशाद्यस्थानमुद्भवाः ।

Vayas (age) and Prakṛti (nature) are two more Pravṛtti-hetus mentioned by Bharata while dealing with the colouring of the skin and face.

वर्णानां तु विधिं ज्ञात्वा दयः प्रकृतिमेव च ।

कुर्यादङ्गस्य रचनां देशजातिवयःप्रिताम् ॥ XXIII. 83-9.

Bhoja gives Vayas and we may take Bhoja's Pātra as standing for Bharata's Prakṛti. In the following passage on conditions determining the colour of the face, Bharata mentions Bhoja's Kāla.

कारणव्यपदेशेन न तथास्मिच्छया पुनः ।

वर्णस्तन्यः प्रयोक्तव्यः देशजातिवयःप्रितः ॥

देशं कालं च जातिं च शृण्व्युद्देशमेव च ।

विज्ञाय वर्तनां कुर्यात् पुरुषाणां प्रयोगविन् ॥ XXIII. 100-101.

Bhoja's Nimitta or special occasion is given by Bharata generally as follows. During religious ceremony, observance of vow, when going to temple, one's dress must be *Suddha*, simple. Similarly other situations require attractive or poor and unattractive dress.

शुद्धो विचित्रो मलिनो विचित्रो येष उच्यते ।

तेषां विभागं व्याख्यास्य यथाकार्यं प्रयोक्तृभिः ॥

देवाभिगमने च मङ्गले निष्कर्मियते ।

विधिनभ्यप्रयोगे च विग्राहक्ये तथा ॥

धर्मप्रवर्तनं यथाकार्यं स्त्रीणां च पुत्रस्य च ।

वैपस्त्यं भोग्यमुदः ॥

XXIII. 116-118.

In XXIII Śl. 123, Bharata mentions mendicants and recluses in dresses appropriate to their habits,—*Vṛtta* In 123, Bharata says generally that *Veśa* should accord with the context

“—वेप. कार्यस्तु अर्थवशानुगः ।”

In 128, Bharata speaks of warriors and their martial dress, *Sāmgrāmika-veśa*. This is Bhoja's *Pravṛtti*-hetu called *Samgrāma*. One's character as affecting one's dress is also more specifically mentioned by Bharata in 130 as *Guna*

एवमेव भवेद्देवो व्योजातिगुणान्वितः ।¹

Other Concepts of the name *Pravṛtti*

I mentioned above in the section on *Vṛtti*, and I have done so in the last part of my *Vṛtti*-paper also, how many concepts there are in *Dramaturgy* and *Poetics* which bear the name *Vṛtti*. Bhoja notices similarly other concepts having the same name of *Pravṛtti*. He says in chapter xii of his *Sy. Pra.* (Pp. 459-460).

1. वेपयिन्यासक्रम प्रवृत्तिः । सापि चतुर्धा—यौरेस्त्या, उद्दमागधी, दाक्षिणात्या, आवन्त्या च । तासां च लक्षणान्यप्रयोगो वक्ष्याम ।

2. अन्ये पुनरन्यथा प्रवृत्तिं व्याचक्षते—दशविधा पुण्यप्रवृत्तिः, दशविधा पापप्रवृत्तिरिति । सायमत्रो व्याहरिष्यते ।

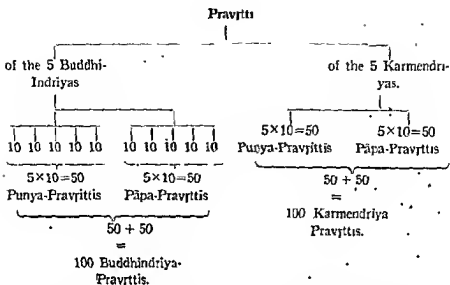
केचित्तु तामपि अन्यथाहुः—पञ्च बुद्धीन्द्रियाणि, पञ्च कर्मेन्द्रियाणि, तद्द्वारिका च धर्मे (अधर्माभ्यां) शृङ्खलं पृथग् दशप्रकारा प्रवृत्तिः भवति ।

3. अथ अन्यन्मतम्—प्रवृत्तिर्वाबुद्धिगतीरारम्भा । तत्र चागारम्भा द्वादश आलापप्रलापादयः । बुद्ध्यागारम्भा द्वादश भावहवादयः । (शरीरारम्भा) (द्वादश खीला) विलासादयः । त एते पदविशदप्यमत्र उदाहरिष्यन्ते ।”

Three main views are here given. One is the generally accepted *Pravṛtti*, meaning manner of dress,—*Veśa-vinyāsa-krama*. The second *Pravṛtti* refers to the activity of the senses and the classification of these activities into 10 kinds of virtuous and 10 kinds of sinful activities. This same *Pravṛtti* or the activity of the senses is analysed by others in another way : 10 kinds of activities of the 10 *Indriyas*, the five *Buddhīndriyas* and the five *Karmēndriyas*; and each of these ten is divisible into ten virtuous and ten sinful acts. Thus this concept of 'moral' *Pravṛtti* is on the whole of 200 kinds.

1. Re. Bhoja's *Pravṛttihetus*, cf. *Nāṭya-darpana* of Ramacandra and Guṇacandra, Gaek. Edn. p. 191.

“अथ च (आहार्यं) देश-काल-कुल-प्रवृत्ति-देश-श्रीत्व-मुत्सव-यण-इत्यादी (यां) चित्तानुसारतो विधेय इति ।”



Of this Pravṛtti, Bhoja, as promised in this chapter (12th), speaks in chapter 18 on Dharma-Śrīgāra. In this chapter, Pravṛtti is contrasted with Nivṛtti. The Pravṛttis that are virtuous are ten :

“प्रवृत्तिरूपः (धर्मः) दशधा । वाङ्मनःशरीरक्रियामेवान् । तत्र वाचा हितम्, प्रियम्, सत्यम्, आत्मम्, च हृते । मनसा आस्तिक्यम्, दयाम्, अनीश्वाम् च भावयति । कायेन गुरुते उ (गुरु) स्तिम्, दानम्, आर्तघ्नानं च करोति ।” p. 237. Vol. III. *Śr. Pra*

The ten virtuous activities natural to a virtuous man are four vocal acts of speaking the salutary, the pleasing, the true and the *Āpta* which is the truthful word of one not interested in anything else but helping us¹ : then, three mental acts of piety, mercifulness and desirelessness towards others' properties ; and then, three physical acts of serving the elders and the teachers, giving away, and protecting the suffering.

The opposites of these are Pāpa-pravṛttis or sinful acts They are :

Vocal—speaking of अहित, अप्रिय, असत्य and अनात्म.

Mental—नास्तिक्य, दयाभाव, and परस्वेया

Physical—गुरुणाम् अश्रुणाम्, अदान and आर्तविज्ञा.

The third Pravṛtti spoken of by Bhoja is what is more commonly called Anubhāva. It is the same activity of man and his mind, limbs etc., but analysed in a different manner. As promised here in chapter xii, these are again taken

1. These Pāpa and Punya Pravṛttis are borrowed by Bhoja from Vātsyāyana's *Nyāya Bhāṣya* P. 14 Chowk Edn. See the section on Bhoja and the Śāstrakāras in this thesis. *Āpta* is unnecessarily added by Bhoja. Vātsyāyana does not have it. *Āpta* is nothing but *Hita*, *Prīya* and *Satya* put together. Vātsyāyana has in its place the study of Vedas, Svādhyāya. See also Vātsyāyana on the *Sabda Sūtra*, I. I. 7 P. 26 Chowk Edn.

up for elaborate treatment in the 17th chapter, the Anubhāva chapter. Here in chapter 12, Bhoja gives only three sets of Anubhāvas, 12 vocal ones, Ālāpa etc., 12 mental ones, Bhāva, Hāva etc., and 12 physical ones, Līlā, Vīkṣa etc. They are on the whole only 36

In chapter 17 however, Bhoja departs from this position and gives a new scheme. By the side of Buddhi, he adds a fourth department called Manas; and brings the Buddhyārambhas, Hāva etc., under Mana-ārambhas, leaving apart the Buddhyārambha class to comprise the three concepts, Vṛtti, Pravṛtti and Riti. In chapter 17, therefore, the Pravṛttis, i.e. the Anubhāvas are not 36 but 48. The Pravṛtti, meaning dress, comes here under one of the departments of the larger Pravṛtti, meaning Anubhāva

Bhōja gives these other usages of the word Pravṛtti as the views of others, 'Anye'. But all this 'Anye' refers only to himself. The first is the most common use of the name Pravṛtti i.e., dress or Āhārya-abhinaya. The third is an extension of this first Pravṛtti to mean all Anubhāva in general. The second is not totally unrelated to the basic idea of Pravṛtti being Anubhāva. The activity of the Karmendriyas will come under Śarīra-ārambha-anubhāva, and that of the Budhīndriyas, under Buddhyārambha-anubhāva, the consideration of such activity of the two kinds of Indriyas being virtuous and sinful pertains only to a particular context, namely, a theme of Dharma and Adharma and not all cases. And hence it is not of general importance

CHAPTER XV

DOSAS

नाकवित्वमधमाय व्याधये दण्णाय वा ।

कुक्वित्व पुन साधुन्यतिमाहुर्मनीषिणः ॥ Bhārṭṭha I 12

- 1 Bhoja's concept of Dosas
- 2 The place of Nidāṣatva in the definition of kavya the philosophy of flaw
- 3 Doṣasvarūpa and Doṣalakṣaṇa. Guṇaviparyaya Kavyavipattihetu Sautīdāryakṣepahetu Mukhyarthahatu Abhīmatarthaviṅghna Kavyāpakarṣahetu Anauṇitya and Sahādayodveja.
- 4 The number and classification of Doṣas.
 - (i) Nyāyasūtras.
 - (ii) Kāuṭilya's Arthaśāstra, the Anuśogadvara sūtra and the Mahābhārata
 - (iii) Bharata
 - (iv) Bhamaha and Daṇḍin
 - (v) Vamana and the classification of Doṣas into those of Pada Padārtha Vakya and Vakyārtha
 - (vi) Rudraṭa.
 - (vii) Anandavardhana the Rasa doṣas as seen in the Dhvanyaloka and as codified by Mammaṭa and Hemacandra
 - (viii) Rajasekhara's Doṣanupana Chapter lost
 - (ix) Bhoja the number of Doṣas accepted the different classes of the Doṣas the Śleṣad viparyaya and the Doṣagūṇas Bhoja's indebtedness to Bhamaha Daṇḍin Vamana and Rudraṭa the few Doṣas newly introduced by Bhoja The Prabandhādoṣa of Bhoja—compared with some ideas in the Dhvanyaloka and the Vakroktijvita
 - (x) Mahābhāṭṭa Vyākṛtivyākṛta Chapter 2 has five flaws.
 - (xi) Mammaṭa new flaws Alamkaradoṣas and Hemacandra.
 - (xii) Later Writers who followed Bhoja on Doṣas.

The absence of flaws is counted by Bhoja as the first condition which makes an utterance fit to be called literature or poetry—Kavya. Among the four poetical relations of Śabda and Artha (Sāhitya) the first is the avoidance of flaws—Doṣahana. It is only after taking due care to avoid all flaws that the poet can think of embellishing his speech with excellences, figures and emotions. For even a good looking figure is spoiled by a spot of leprosy. Bhoja quotes Daṇḍin's verse on Doṣas with the above-given idea adds to it the verse of Bhamaha also which says that nobody is enjoined by scriptures to write poetry under pain of suffering punishment but bad poetising is certainly death itself. In the second verse of his S K A Bhoja defines poetry and mentions there at the first that it should be devoid of flaws.